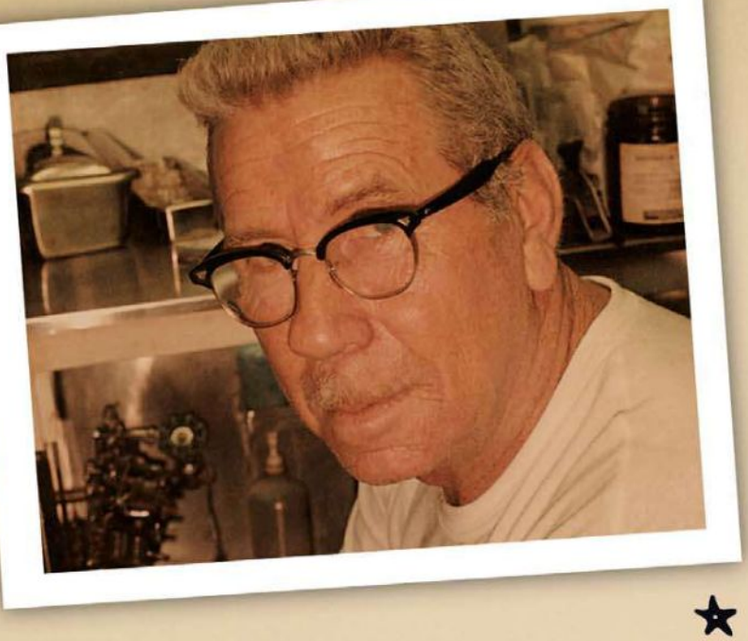

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## CELEBRATE THE 100TH BIRTHDAY OF NORMAN "SAILOR JERRY" COLLINS, THE FATHER OF OLD-SCHOOL TATTOOING.

Born January 14th in 1911, Sailor Jerry was an innovator and a true independent spirit whose revered work remains timeless as does the rum that bears his signature.




***Norman "Sailor Jerry" Collins*** was a true classic in every sense of the word. A tough old sea dog who possessed a shrewd intellect and was fiercely independent, he excelled at a unique style of folk art that symbolized an important time in American history and created an artistic legacy that is still felt today.

Sailor Jerry began hand-poking pelican ink tattoos while hopping freight trains across the country. At 19, he enlisted in the navy. Skipping across the globe on schooner ships, Sailor Jerry passed through the China seas and other remote ports of call. It was the beginning of his lifelong obsession with Asian culture, art and imagery.

After his discharge, Sailor Jerry decided to settle on what was then the remote island of Oahu, Hawaii. It couldn't have been a better place for him to set up shop. With the outbreak of World War II, it became the last stop for millions of military men heading off to war and gave Sailor Jerry endless canvases to obsessively perfect



©2010 Sailor Jerry Rum, 46% Alc./Vol. William Grant & Sons, Inc. New York, NY.






***his deftly crafted, boldly lined tattoo style.*** Blending classic American designs and traditions with Asiatic coloring and sensibilities, his innovative style came to define the old-school tattoo.

Sailor Jerry's contributions go well beyond his artwork. He implemented new sterilization techniques and better machine designs to standardize the tattoo industry and elevate the reputation of the craft. Additionally, he worked to add new and more vibrant inks to the trade—he is widely credited as the first to use purple ink. He was also a notorious prankster who once sent a young swabbie with a freshly tattooed purple dragon into the shop of a competitor who swore purple ink could never be done. The whole thing made the competitor sick, and Sailor Jerry had the gall to send him a bouquet of purple orchids while he was in the hospital.

★ Sailor Jerry's classic, yet groundbreaking, skin art portrays a legacy that's as true today as it was generations ago.

His business cards famously read

## "MY WORK SPEAKS FOR ITSELF"

and we believe no truer words have ever been spoken!






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1911 **100** 2011

**YEARS**

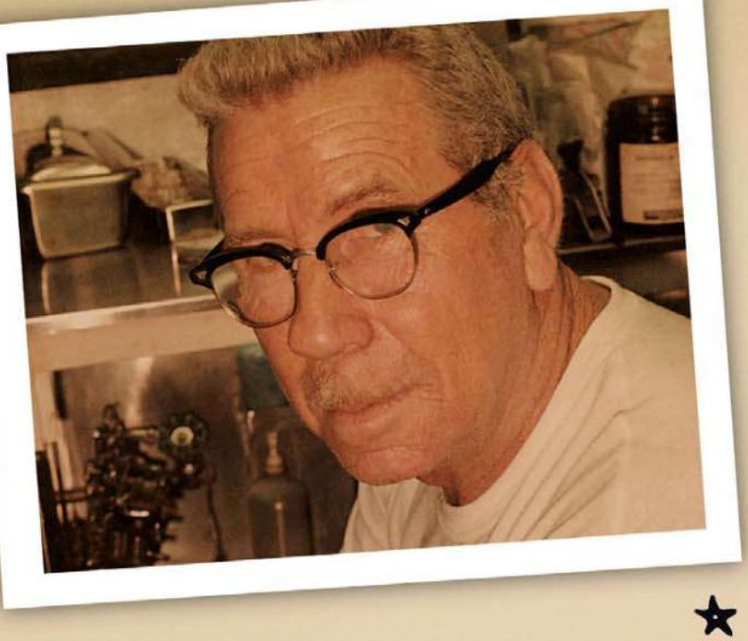
*Celebrating the 100th Birthday of an American icon*

# ★ 100 YEARS SINCE ★ THE BIRTH OF A LEGEND

To commemorate the 100th birthday of Norman "Sailor Jerry" Collins, the father of old-school tattooing, we've created three limited-edition collectable bottles featuring three of his most iconic flash pieces. He was an innovator and an independent spirit and these bottles honor his timeless legacy as does the rum that bears his signature.

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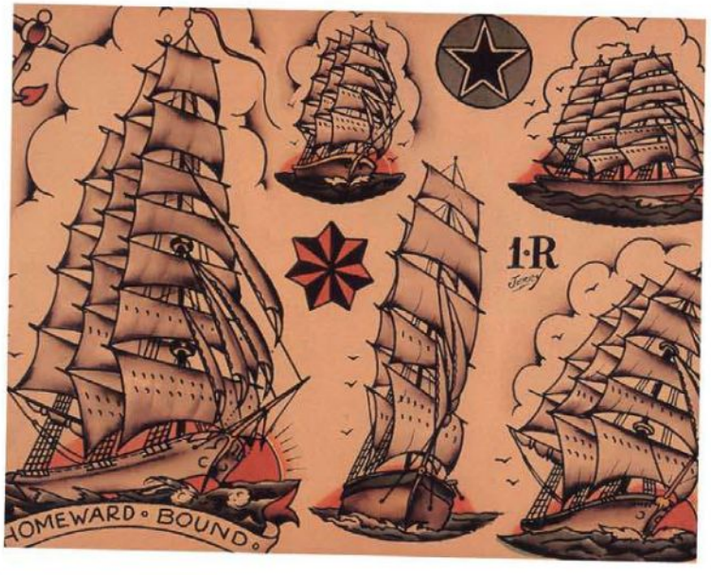
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# COMMEMORATIVE BOTTLES
# ★ 3 COLLECTIBLE LABELS! ★




## MERMAIDS

This is a classic piece of Sailor Jerry flash, unmatched in its attention to detail. (Check all the rigging. It's correct down to the last rope.) Consisting of a schooner ship– usually a memento of a successful trip around Cape Horn– surrounded by two sweetheart-style mermaids and balanced by two flags, this design harkens back to a time when "ships were made of wood and the men were made of iron!"

## SPARROWS




"Sparrows on his chest, Anchors on his arm.
Hold your drink close in hand, This sailor knows no harm."

Originally the mark of choice for mutineers, the swallow tattoo came to symbolize a seaman that had traveled 5,000 nautical miles. The more the sparrows on the sailor, well, the more miles traveled. Seen as the "first sign that land is near," this little bird was a good luck charm usually tattooed on a sailor's chest.




## EAGLE

Plying his trade in the rough and tumble world of Hotel Street in Honolulu, Sailor Jerry had a steady stream of roughnecks and sailors on whom to hone his tattoo skills. Patriotism was a common theme for these fighting men, and nothing symbolized this more than an image of a bald eagle along with a proud shield. Amuletic in nature, these designs served to foster strength and power into the hearts and minds of men ready for war.

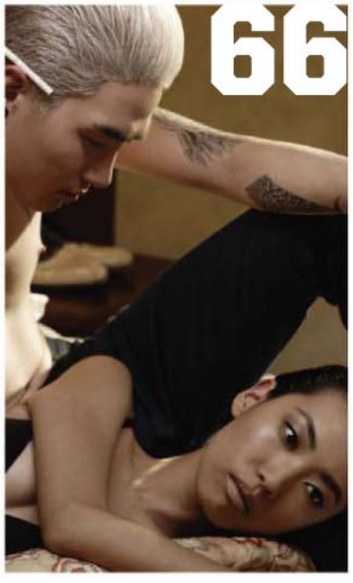
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On the cover and following page: photo by WARWICK SAINT; stylist: Liz MCCLEAN; hair: ERICA BROWN for justmycolour.com; makeup: JJ using M.A.C. cosmetics; manicurist: JULIE KANDALEC for Artists by Timothy Priano; location: THOMPSON LES. Cover: Lisa Marie Fernandez swimsuit; padma snake ring; Loree rodkin rings; chrishabana earrings. Following page: Kiki de Montparnasse blouse; Lisa Marie Fernandez bikini bottoms; Kenneth Jay Lane earrings and ring; Loree Rodkin rings; Bulgari bracelet.

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"I hate it when people say, 'The old Eve, the old Eve.' No! I can't pretend to be that girl anymore."




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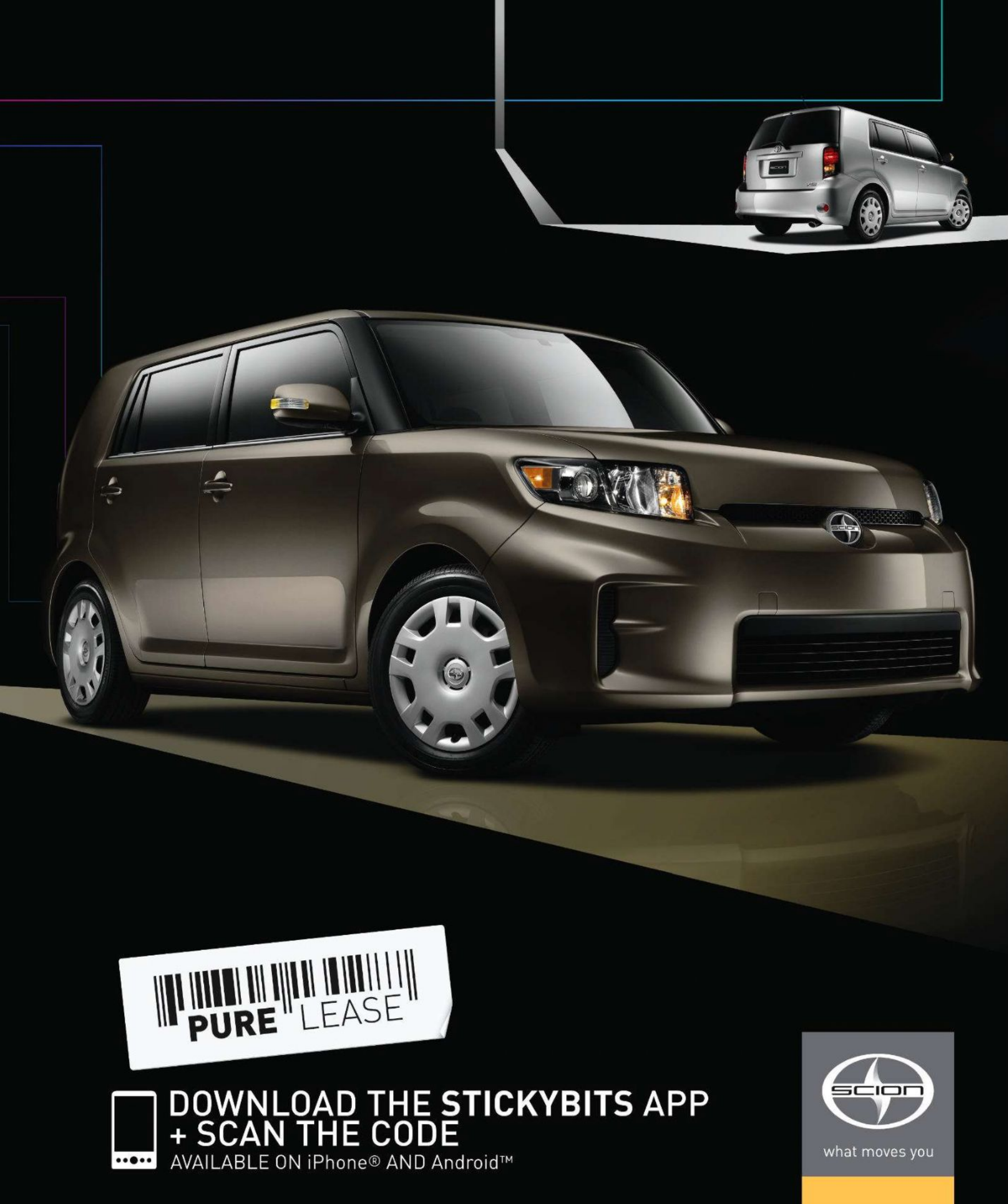
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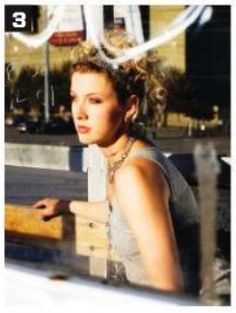
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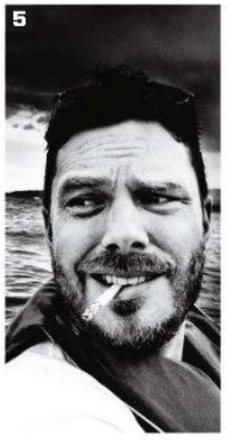



It's been 30 issues since the relaunch of INKED. If this is your 30th installment, thank you for being a part of the conversation; if it's your first, where the hell have you been?

In this, our anniversary issue, we check in on inked subjects and ideas that have metamorphosed and are conquering 2011 anew. First up is Eve, who busted onto the hip-hop scene with the Ruff Ryders and with claws tattooed on her chest. Now that everyone knows "Who's That Girl?" she sits for Warwick Saint (1) and is set to release an album that's a far cry from her earlier self. Suzanne Weinstock (2, far left) takes Eve around New York's Lower East Side to examine the transformation of graffiti art, which, like rap, went from street art to fine art.

Along the graffiti tour on the LES stands Michael Chernow's Meatball Shop; Melissa Wozniak (3) checks out how his menu based on one simple (but banging) item is the new culinary star of the city. We also investigate paranormal activity with ghost hunter—a legit job these days—Steve Gonsalves, who boards a haunted battleship with journalist Bryan Reesman (4) in tow.







Travis Shinn (5) shoots Chris Pontius, the man known for his antics on *Jackass* (even sicker in 3-D) and *Wildboyz*, who stars in Sofia Coppola's film *Somewhere* this month. Another actor, Omari Hardwick (6) of *Kick-Ass*, *A-Team* and *For Colored Girls*, presents his own lines with his poem "Into the Wild." For fashion we take looks from Jim Jarmusch's indie screen masterpiece *Mystery Train* (the one in which Japanese tourists obsessed with Elvis make a pilgrimage to Memphis) and recast them in 2011, in front of photographer Michael Dwornik (7).

Long live Elvis, meatballs, INKED, and our staff (8, from left: photo editor Josh Clutter, creative director Todd Weinberger, and me).









Rocky Rakovic
Editor
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# mail



**GIVING DUE CREDIT**
I loved the Ruthless feature, it painted a pretty picture of her, who did the story and who shot it?
**Skylar Austin**
Eugene, OR

*Editor's note: The photographer was Chris Fortuna and Rebecca Swanner wrote the piece. Somehow we omitted their bylines, sorry Chris and Rebecca!*

**PICTURE PERFECT FAMILY**
Casey and Kyle have a beautiful family and awesome tattoos—what more could you ask for in life?
**Brendan Booth**
Concord, ME

What an awesome couple! Though now I'm feeling quite inferior. I have only one child and a four-day-a-week job, and I can only just manage that!
**Nicole Phair-Sorensen**
Geelong, Australia

I love Kyle Loza's Etnies stuff, but not as much as the Snow White dress that his daughter wore for the photo shoot.
**Maggie Stevenson**
Morgantown, WV

**INKED FOR THE SOUL**
It is so refreshing to be able to read about real working artists as opposed to all that fluff in the other publications. I always knew I wanted tons of tattoos, but after almost losing my leg and my son to a blood clot 14 years ago, I have made it my mission to adorn my body with beautiful work. This is the only skin I've got, and I want it to be bold and bright, just like my life. No matter what crazy design I bring into Miss Hollie Langford, of Body Fantasies in Pomeroy, OH, she always finds a way to make it work. I just wanted to thank you for sharing the inspiring stories of similar people in INKED. When a new issue comes in the mail, it always makes my day.
**Joy Kocmoud**
Gallipolis, OH

**PARTY SHOTS**
I love when you showcase great artists and, especially, the Inked Scene Events.
**Frank Parze**
Whittier, CA

facebook

**INKED GIRL: IRA CHERNOVA**
**Linda Trainor**
Beautiful and has wonderful energy!

**Stephanie Varela**
Wow, she's like the most beautiful girl I've ever seen.

**John "Exile" Parker**
I'm thinking there needs to be more of this lady.

**MISTRESS JULIYA**
**Joe Janaro**
That was a great interview.

**Anthony Prestianni**
She is wicked kool! A true rocker!

**CASEY LOZA COVER**
**Ima Rokstar**
Did it just get warm in here?! Damn!

**Bryan Craig**
She is hot as hell, and the tattoos make her a damn inferno.



## READER OF THE MONTH

**CHERI GRAF**
Benicia, CA

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RUTHLESS, CHRIS FORTUNA



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## My First Ink

**Name:** Mary Mendenhall

**Occupation:** Student

**Hometown:** Philadelphia

My first tattoo is a quote from my favorite Kurt Vonnegut book, *Slaughterhouse-Five*. I got it on my ribs and it says, "Everything was beautiful and nothing hurt." I got it the day after I turned 18. I waited a couple years before showing my mom because my family is super-conservative. Whenever I go home, I still have to cover up my tattoos in front of the rest of my family. That said, it's my body. Right now I'm in the process of finishing my thigh tattoo, a traditional-style geisha, which is being done by Joey Knuckles at Olde City Tattoo in Philadelphia.

PHOTO BY KELLY WEBB



# SUPER STARS

The rapper of "Shine" and *Lights Out* combined the two notions in his new infrared tattoos. **Lil Wayne's** stars and lip print on his face and neck made their debut on the single "I'm Not Human" from the new EP *I Am Not a Human Being*. "I want everybody to know beforehand, when you see the black light and you see the kiss and the stars, don't think that I got some shit painted on me. These are tattoos," he says in the behind-the-scenes cut of the video. Wayne, who was incarcerated in Rikers earlier this year, certainly didn't get his ink scratched on in the slammer and notes that the best thing about the new UV ink is that "when you cut the light on, you can't see them."

# BLOOD DRUTHERS

Once shy about allowing those with fresh tattoos to give blood, the Red Cross has cut in half the wait time in certain states between getting inked and donating. In 32 states where tattoo shops are regulated by the state for sterilization and needle use, the Red Cross will allow you to donate blood half a year after getting your piece; prior to the change, it had been a yearlong wait. Once legitimately concerned about hepatitis and other diseases commonly contracted through the needle, the Red Cross should realize that tattooing is becoming a universally safe activity, and since blood transfusions are in high demand, it's high time the Red Cross lift its waiting period.

# Sketcher's

Black-and-gray tattoo artist **Jun Cha** lent his design eye to C1RCA Select's holiday line, creating a collection called Coma Capsule that includes this shoe, The Drifter. It's rendered in black—of course—with snakeskin-textured leather and a vulcanized rubber sole. "The snake represents the elements of survival and adaptation of various environments through mobility," Cha explains. "The dark theme is inspired by the threat of living a life of unconsciousness. The Coma serves as a reminder to wake up."



LIL WAYNE, DERICK G



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# DRINK QUICK

When you're in a social setting, shots happen. Cheers!

Shots can be many things: sweet, sour, strong, shaken, layered, made with Jell-O, or sucked out of a beautiful person's navel. But at the end of the day, they're really about one thing: speed. This is wonderful for several reasons.

First, they're a jump-start. If your friends have already been at the bar a while, a shot or two will get you closer to their intoxication level.

*Many* of them are delicious. There are ill-advised shots (like the Cement Mixer), and ingredients that should only be gulped, never tasted (like low-end tequila), but most shots are a quick, sweet hit. This makes them like a bite of candy, or a chance to down something you'd never order a large portion of.

They're good practice for trainee EMTs. Shots are a trick people use to override the body's natural defense against drinking too much. Unlike the gradual-onset buzz of wine, beer, and mixed drinks, shots take it easy on your mouth but bring the hammer to your bloodstream. You're ingesting an entire drink's worth of alcohol in one second. And then there's Seritella's Law, which states that the drunker your group is, the more likely that someone will order a round of shots. All this adds up to—well, not necessarily an emergency room visit, but more an impromptu drill for our nation's first responders.

Speaking of Seritella's Law: This is the most defensible reason to do shots. Drinking is a social activity in the first place, but nothing bonds more than shots. And sometimes you get to suck a shot out of a beautiful person's navel—we don't need to tell you how social that is. —*Scott Alexander*

## Straight Shooter

Shooting the breeze with shot pourer Amanda Womack of Johnny's Saloon

**INKED: What's Johnny's Saloon like?**
**AMANDA:** It's the punk rock 'n' roll bar in Huntington Beach [CA] that is worlds away from Main Street. Main Street is closest to the beach and is a combination of club-goers, the bros, and the little girls who just turned 21. If you want to get away from that come to Johnny's Saloon.

**What separates it from the bro bars?** We have a great jukebox, from local acts to Johnny Cash, cheap drinks, and no pretention. People think that we decorate for Halloween with spiderwebs and clowns, but that adorns our bar year-round.

**Do you have a tattooed clientele?** Artists come in, like the guys from Lefty's in Orange and HB Tattoo in Huntington. Most of our staff has ink and we have tattoo art all over our walls!

**Do you have a favorite tattoo?** The tattoo on my left arm is of a little girl who is holding a heart. My brother—who is my best friend—has a little boy tattooed on his opposite arm in the same spot that looks exactly like her but has an open box for a heart. I got it right before he went to Iraq.

**Do you have any guidelines when you get a tattoo?** Other than the one I share with my brother, I want tattoos that are different from everyone else. For instance, I have praying hands on my arm, and instead of traditional praying hands they have red fingernails, lace gloves, and are holding a candy necklace-rosary.



### FLIGHT DECK

The best example of social bonding we've found? Johnny's Saloon offers a flight of shots attached to a skateboard deck. Not only does it look boss, the shot glasses are glued down so you and two of your buddies have to tip the board and shoot the liquor at the same time. You can choose your own poison, but we suggest Johnny's kick-ass creation: The Chuck Norris.

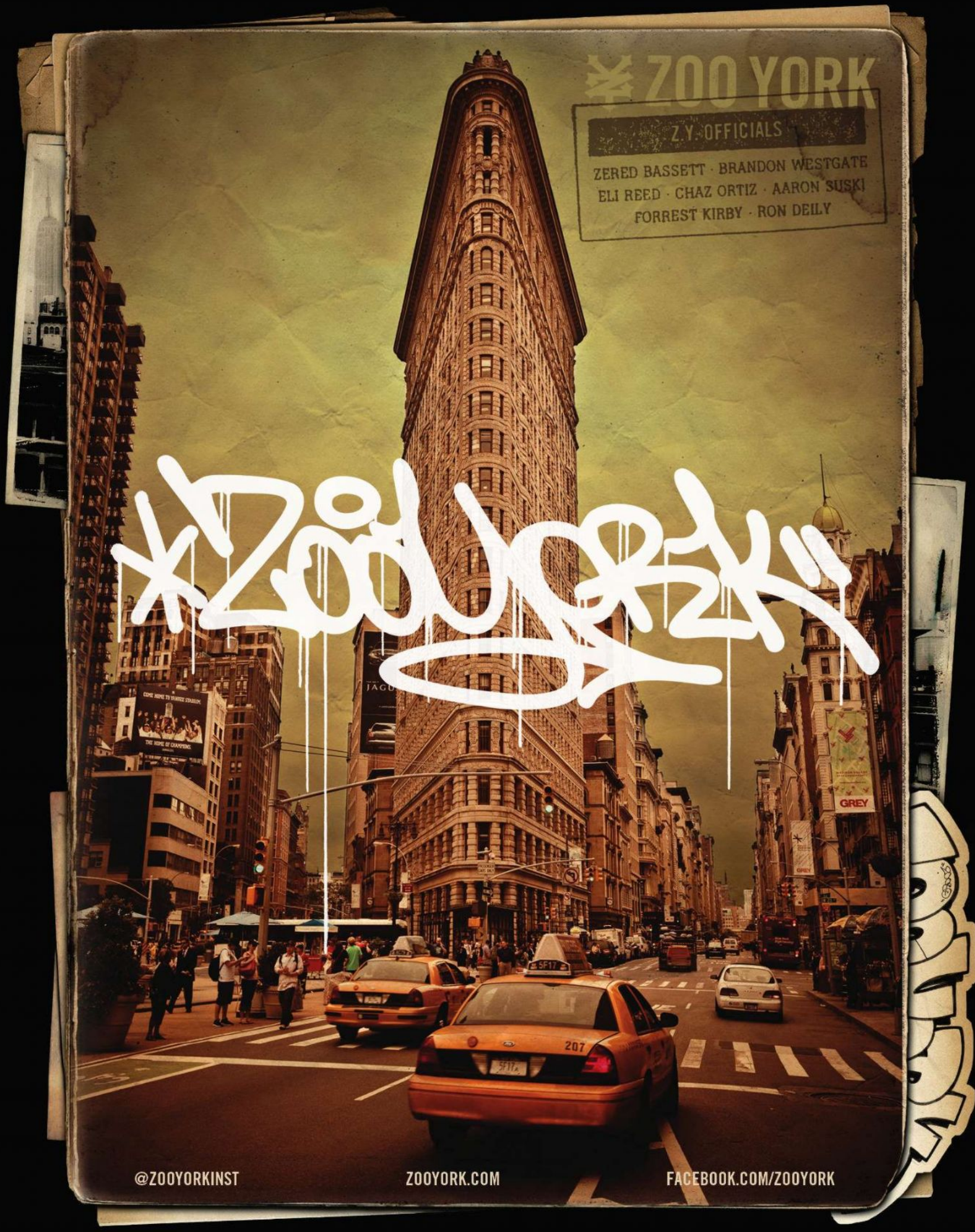
### THE CHUCK NORRIS

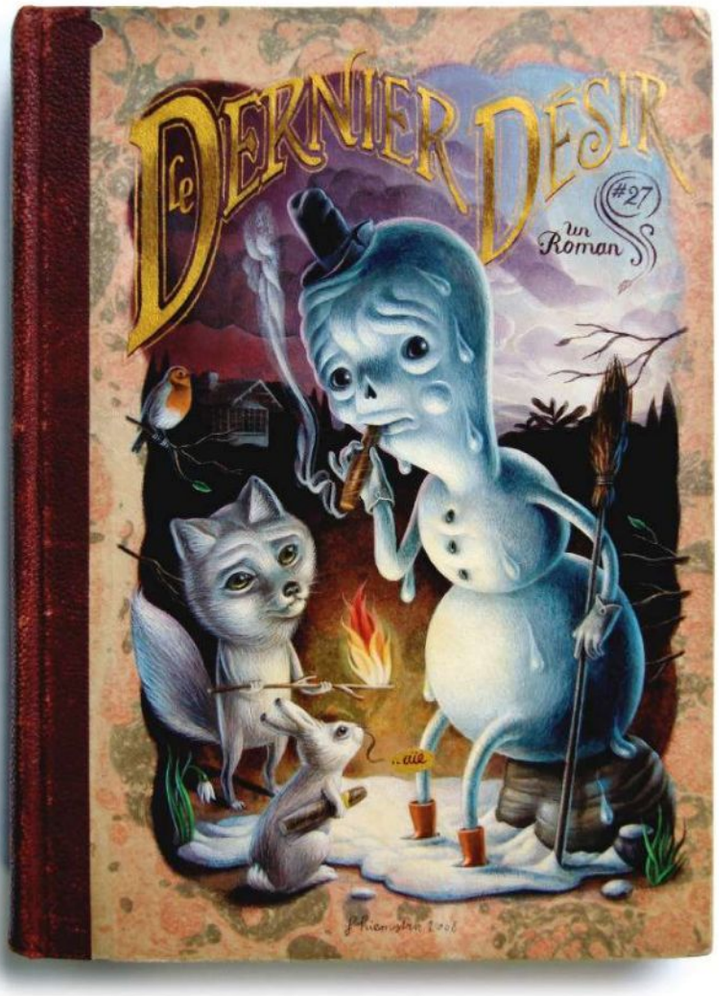
1 part Jägermeister
1 part root beer schnapps
1 part cola
Combine in cocktail shaker with ice, shake, and distribute in shot glasses. Don't offer Chuck Norris one because he doesn't take shots—he gives them.

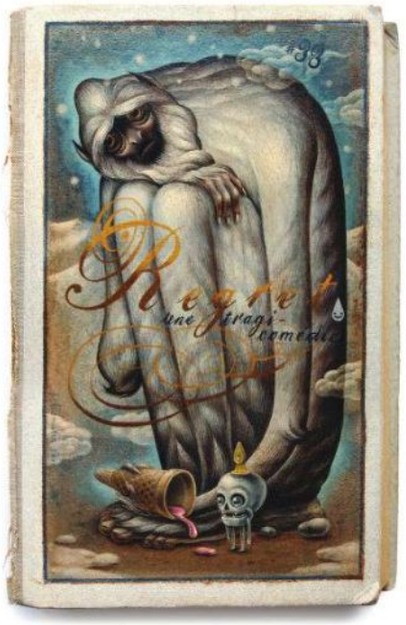


photo by BRADLEY MEINZ

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**Clockwise from top left: *Le Dernier Désir*; *Regret*; Femke Hiemstra; *Der Huter*.**



# HAUNTED HOLIDAYS

## Femke Hiemstra's winter wonderland comes sans sugarplums.

Femke Hiemstra offers a welcome alternative to corny holiday art. In her piece *Le Dernier Désir* (translation: *the last wish)*, a snowman suffers through the last few moments of life. The sun starts to rise as he melts into a pile of slush collecting at his feet. A polar fox offers a smoke and a light while a small bird and white rabbit look on mournfully. This is just one of the Dutch artist's surrealistic pieces that deals in themes of rivalry, loss, tragic love, or, in this case, death.

Born in Zaanstad, in north Holland, and now living in Amsterdam, Hiemstra draws inspiration from '60s comic books, children's author and illustrator Richard Scarry, tattoos, music lyrics, typography, old encyclopedias, vintage toys, and the art of Max Ernst. She went to school for illustration, then worked as a freelancer and, for the past three years, a full-time artist. Her mixed-media pieces (acrylics, color pencils, chalk, and oil bars) on paper and wooden panels have shown from Hamburg, Germany, to Santa Monica. And last year, she released *Rock Candy: The Artwork of Femke Hiemstra.*

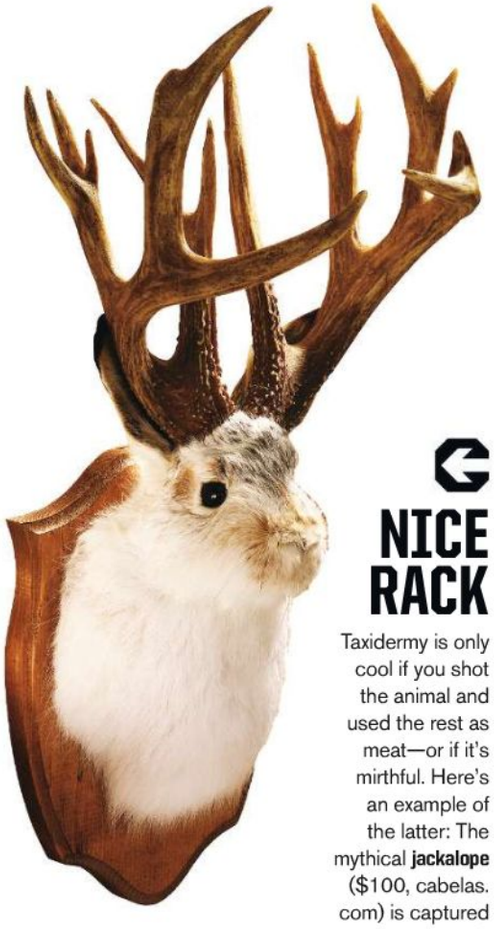
Her latest endeavor involves replacing the common canvas with antique books. *Solstice d'Été* (*summer solstice*) is one example. In the piece, a large horse sits on a tree stump with the sun hovering above its palm. A Popsicle and a snowman stand nervously side by side, waiting for their ill-starred fate. "The fact that it's an object helps my surrealistic style—it adds to the mystery I want to create," she says of the texts she displays in boxlike frames.

Hiemstra likes to tell stories with her art—fictitious tales involving forest creatures, flora and fauna, and winter weather. Though it snows little in Amsterdam, some of her most dynamic pieces involve this recurring snowman character. It stemmed from a flea market trip, she explains. "It started with finding a pre-war Bakelite brooch, and it ended with buying a bunch of vintage tree decorations all shaped like snowmen." Their happy demeanor, as well as the fact that they live such an abbreviated life, intrigued Hiemstra. "I'm attracted to contrasts," she says. "Humor is part of my stories, but I'm also drawn to darker themes that involve strong emotions." —*Kara Pound*



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## NICE RACK

Taxidermy is only cool if you shot the animal and used the rest as meat—or if it's mirthful. Here's an example of the latter: The mythical **jackalope** ($100, cabelas.com) is captured over your mantel.




## MMM, DOUGHNUTS

Matt Groening breathed life into **Lard Lad** on *The Simpsons* and now has done it in vinyl form too ($40, kidrobot.com). Forget other tertiary characters like Cletus Spuckler, Comic Book Guy, and Dr. Nick Riviera; Lard Lad could definitely take Bob's Big Boy in a steel cage match.






## THE DAREDEVIL'S HANDS

What's more hardcore than heli-boarding the Himalayas? Shredding up Everest in **Drop's 1080p gloves** ($35, dropmfg.com). Screen-printed with "metal hands," they have a moisture-wicking microfleece lining, leatherlike Chamude goggle wipe, and the ability to summon Satan.

## DOOR FRAME



If the only things on your door are pin-sized holes that were the result of errant dart throws, cover them up with a **photo film** ($108, style-your-door.com) of a portal to a world more interesting than a closet filled with old raincoats.

## SECRET 'STACHE

Mustaches are awesome. Make your dog cooler than Tom Selleck with this **Humunga Stache fetch toy** ($12, moodypet.com), which—unbeknownst to the species that can't even see color and thinks that Snausages are sausages—gives him a handlebar.





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## MASTER PIECE OF CLOTHING

Horiyoshi III has lent his art to fashion. The subdued designs—in this case, a cashmere sweater ($925, horiyoshi-thethird.com)—don't replicate a full body suit by one of the greatest living tattoo artists in the world, but if you are unable to make an appointment with the artist his garb is visually stunning and a touch less painful.





## SET MEMOS TO STUN

With the **Ray Gun Pen** ($130, uncommongoods.com), everything you sign is with a bullet … or a gamma ray. Either way this pen is much mightier than a sword.

## SKULL CAP

The bottle may not be killed but you can't stick a cork back in it. Instead, slide this **Crystal Skull Bottle Stopper** ($15, honeyandhazel.com) down the neck of your half-finished wine vessel to guard those tricky tannins from escaping.



## BUCKLE UP

Rather than donning loud shirts and ridiculously painted jeans, try flexing your aesthetic muscle through a smart belt buckle. Grab a fastener from **beltbuckle.com**, a site that features Pac-Man designs as well as other dope options—and the opportunity to make your own for $50.



## SAKE BOMB

Inspired by WWII sea mines, Alexander Purcell created this **Sake Bomb** ($98, sakebombstore.com) that functions as a sake decanter with four shot glasses as appendages. It comes in an array of colors, and the ceramic material keeps cold sake cold and hot sake warm. *Carpe sake.*



BOOKS

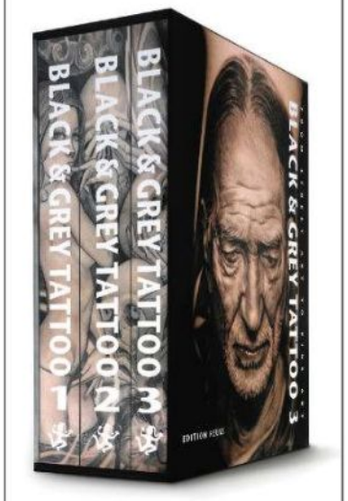
Below: Art by Bob Roberts. Right: Art by Ben Corday.






# WORKS OF TATTOO ART

Inspiration comes in bound form from two great American tattoo artists this holiday season. The first is part autobiography, part greatest hits, by the wizard of West Coast black-and-gray, Bob Roberts. Inside ***Bob Roberts: In a World of Compromise ... I Don't*** (art from within, on left) you'll find tales of Roberts's rise to renown as well as his favorite sketches. It's quite rare that he bares his soul and his designs, and even though he's printing it on the page he is only releasing 1,000 copies. The second tome hearkens on the etchings of a more classic artist who died in 1938. ***Ben Corday's Tattoo Travel Book*** is being published by Hardy Marks Publishing (the Hardy is Ed, who calls the book an "artifact from tattooing's original golden age" in the West). If you like Sailor Jerry Collins's art, consider Corday his captain. *—Robert McCormick*




## MONOCHROMER

The name Marisa Kakoulas may ring a bell, as she's one of INKED's most prolific contributors. Now she's turned her extensive ink knowledge into a collection of volumes called ***Black & Grey Tattoo***. The first book, *Traditional Black & Grey*, touches on the work of fundamentalists like Jack Rudy. Then the Paul Booths of the world talk about their demons in *Dark/Horror*, and the final say is in *Photorealism*, which displays the finest culmination of the two-tone art. *–R.M.*

MOVIES



### TRON: LEGACY

Twenty-eight years after *Tron* came out, geeks are finally getting a sequel. Sam Flynn is the tech-savvy son of Kevin Flynn (played by Jeff Bridges) who finds himself in a virtual world of gladiatorial games while investigating his father's disappearance. Flynn and his son must journey across this deadly cyber universe encountering dangerous obstacles along the way. With special effects being vastly greater than they were in 1982, this is sure to be visually stunning. We hope to get a seat next to "Tron Guy." *—Gilbert Macias*



### LITTLE FOCKERS

Greg Focker (Ben Stiller) is back, but this time he and his wife (Teri Polo)—who can be milked, right?—have two kids, and uptight, ex-CIA father-in-law, Jack Burns (Robert De Niro), is coming for a visit on their home turf. If you've seen the first two in the series, you already know what you're in for. This time Greg must prove he's the man of his own house to the always skeptical Jack. Everyone's back, including Owen Wilson and Barbra Streisand, with Harvey Keitel, Laura Dern, and Jessica Alba added to the mix. *—G.M.*



### SOMEWHERE

Director Sofia Coppola (*Lost in Translation, Marie Antoinette*) returns with a film about a hard-living actor named Johnny Marco (Stephen Dorff). After receiving an unexpected visit from his 11-year-old daughter (Elle Fanning), the two form a bond and Johnny begins to re-examine his life. It's an enlightening father-and-daughter story from a director who comes from a bloodline of prime Hollywood talent. Hell, this thing has already won the Golden Lion for Best Picture at the 2010 Venice Film Festival. Welcome back, Sofia. *—G.M.*

DVD




## Bond Girl or James Bond? Both

Angelina Jolie is CIA agent Evelyn Salt, who is on the run after a Russian spy accuses her of being part of a plot to assassinate the Russian president. It's a hyper-kinetic action film with edge-of-your-seat chase scenes, and Jolie is both brilliant and convincing in the role. We don't want to blow the ending for you, but let's just say the film keeps you guessing whether Salt is really a double agent or one of the good guys, err, girls. There are moments that may suspend your belief and throw the laws of physics out the door (and no, we aren't talking about Jolie's anatomy), but hey, it's an action flick–and a well-crafted one at that. *–G.M.*

*SOMEWHERE*, A FOCUS FEATURES RELEASE. PHOTO: FRANCO BICIOCCHI



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PHOTO: QUANG LE

VIDEO GAMES



**DEAD SPACE 2**
**Platforms: PlayStation 3, Xbox 360**

Dead Space scared the bejesus out of gamers with a masterful mix of haunting sound effects, startling visuals, and the most frightening creatures since H.R. Giger's xenomorph in *Alien*. While the original game conjured feelings of hopelessness and isolation aboard a derelict ship located light-years away from any human settlement, the sequel brings terror to the masses. The mysterious and deadly Necromorphs have infiltrated the densely populated space station Sprawl, where Dead Space hero Isaac Clarke conveniently happens to be stationed for PTSD treatment after surviving his first encounter. In spite of his catatonic state, Clarke must use his knowledge to aid the men, women, and children desperately trying to escape with their lives. If you outlast the Necromorph onslaught, jump online to fend off the horde as a security officer or become a monstrosity and terrorize your opponents. **Play if you like: *Alien*, Left 4 Dead, H.R. Giger** —*Matt Bertz*



**LITTLEBIGPLANET 2**
**Platform: PlayStation 3**

With LittleBigPlanet's Sackboy, Sony found a new PlayStation mascot. The so-cute-you-could-scratch-your-eyes-out puppet starred in one of the most original platforming games since Super Mario Bros., luring players with four-player co-op, a stunning arts and crafts aesthetic, and an easy-access creation suite that allowed gamers to build their own platforming levels to share with the community. Two million user-created levels later, the sequel is finally here, boasting more tools to let gamers construct whatever genre of game they can conceive. Sackboy also returns with a new batch of unique platforming levels featuring narration by famed British comedian-journalist Stephen Fry. **Play if you like: Super Mario Bros., game development, rag dolls** —*M.B.*



**EPIC MICKEY**
**Platform: Wii**

Recently Mickey has taken a backseat to Pixar. To resurrect the rep of the world's most famous mouse, Disney isn't making a new cartoon; instead, the company turned to legendary game developer Warren Spector (Deus Ex, Thief). This tale begins as Mickey gets sucked into a warped cartoon wasteland that serves as a purgatory for long-forgotten and rejected characters like Mickey's predecessor, Oswald the Lucky Rabbit. Mickey must use his magic brush and paint thinner to transform the world into a set worthy of Disneyland. Packed with extremely rare footage of Mickey's early cartoons, this platformer is a bold new take on the classic Disney universe. **Play if you like: *Fantasia*, *Through the Looking Glass*, not acting your age** —*M.B.*

## THE Inked HOLIDAY PLAYLIST

BY JONAH BAYER




**BRIGHT EYES**
**"Have Yourself a Merry Little Christmas"**

**DAVID BAZAN**
**"God Rest Ye Merry Gentlemen"**

**DARLENE LOVE**
**"Christmas (Baby Please Come Home)"**

**JIMMY EAT WORLD**
**"Last Christmas"**

**BLINK-182**
**"I Won't Be Home for Christmas"**

**SUFJAN STEVENS**
**"That Was the Worst Christmas Ever"**

**THE FLAMING LIPS**
**"Christmas at the Zoo"**

**FRANK SINATRA AND DEAN MARTIN**
**"Marshmallow World"**

**THE BOUNCING SOULS/WESTON**
**"Do They Know It's Christmas?"**

**THE MURDER CITY DEVILS**
**"364 Days"**

**RAY CHARLES**
**"That Spirit of Christmas"**

**FALL OUT BOY**
**"Yule Shoot Your Eye Out"**

**MY CHEMICAL ROMANCE**
**"All I Want for Christmas Is You"**



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# DECK YOUR NECK

How do you find a new fragrance? It's all in the family.

Whoo-ah!

Men's fragrances are driven by trends, just like tattoos. Back in Louis XIV's day, men and women wore the same floral perfumes made of lavender, roses—basically anything strong and flowery enough to cover up the stench of an unwashed body. As perfumery evolved, developers began to classify scents into different families. Today, the floral family is mostly for the ladies, while men have gravitated toward the fougère (it means fern-like), citrus, oriental, and woody fragrance families over the years, according to Irina Burlakova, a perfumer who works for the fragrance company Givaudan.

Fougère is "difficult to understand," Burlakova says. "It means the scent has an aromatic, fresh, soapy feeling—more of the type of thing your father would wear." Clean citrus scents had a burst of popularity in the '90s. Musky and oriental colognes were a big trend in the '00s. And woody scents are what guys seem to be gravitating toward these days.

"There are infinite variations within each family," Burlakova says. "Think of it like books: If the fragrance family is a type of book, like fiction, there are still going to be all the subgenres, such as horror, historical, and science fiction." Within the woody family, for example, colognes can be warm and spicy or crisp and fresh like ocean air—they can even have foodie notes like chocolate or fresher notes like citrus. —*Jennifer Goldstein*



**WOODY-ORIENTAL:**
**Ralph Lauren Big Pony Collection #2**
This scent ($50 for 2.5 oz., ralphlauren.com) straddles the woody and oriental families thanks to a dose of musk and chocolate (one of the scents women are most attracted to, according to a study from The Smell & Taste Treatment and Research Foundation).




**WOODY-AQUATIC:**
**Express Honor for Men**
This basil- and mint-based scent ($45 for 1.7 oz., express.com) has some woody aspects, but overall the watery freshness–and the flask-shaped bottle–remind us of a crisp gin drink.




**WOODY-CITRUS:**
**Burberry Sport for Men**
Lighter than many of the other woody scents we smelled, this cologne ($57 for 1.7 oz., sephora.com) has citrusy notes like grapefruit that do a better job of making it "sporty" than the rubber wristband wrapped around the bottle.




**WOODY-SPICY:**
**Marc Jacobs Bang**
Burlakova's company, Givaudan, helped develop this cologne ($55 for 1.7 oz., marcjacobsbang.com). It brings to mind the pep of freshly cracked pepper, minus the sneezing aspect.

STYLIST, XINA GIATAS; MAKEUP, HECTOR SIMANCAS FOR M.A.C COSMETICS @ JUMP; HAIR, MARCO SANTINI FOR ION STUDIO; LOCATION, THOMPSON LES; MODEL, ANA STONE



photo by WARWICK SAINT

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FLEX YOUR ENGINE

**DESTINATION:**

# MIAMI

Tattooer **John Vale** doles out the best venues and vices in Miami.



"We ain't got flash, just pencils and paper and a love for tattooing," John Vale explains of his tattoo shop, OchoPlacas (6240 SW 8th St.) on Calle Ocho in Miami. The shop was opened in 2001 by José Luis Carrera, who passed last year, handing down the keys to Vale and partner Javier Betancourt. Vale, a Miamian through and through, is keeping up Carrera's legacy by being an integral part of the community. Here are his best places to visit in the city. *—Zac Clark*





### C BEST POOL WITHOUT WATER

We'd be remiss if we just called Bar (28 NE 14th St.) a great Miami dive bar. While it fosters a hip and nonpretentious feel, which is more rare in Miami than we'd hope, this joint also has cheap booze, an outside patio, free pool, rotating art installations, and live bands—including Vale's band, Furious Dudes. "It's our favorite place to play," he endorses.



### ☊ BEST CUBAN COFFEE

Just one block from the shop lies La Palma (6091 SW 8th St.). Open 24/7, this Cuban cafeteria offers greasy pulled-pork sandwiches on Cuban bread, great churros, and piping hot Cuban coffee. They do a hot cocoa that goes down like a melty cup of Hershey's bars. Vale explains its importance: "Nothing gets you going like a good shot of coffee; it's what we tattoo on."

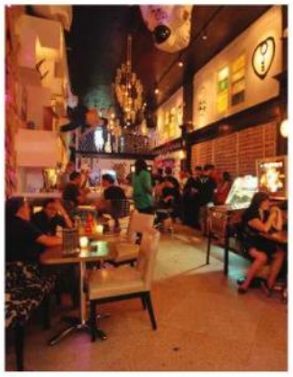
### BEST (AND ONLY?) RECORD SHOP ↻

Most record shops, are, well, closed. But the precious few still around are normally heritage shops that were bustling during the heyday of vinyl and are hanging on for nostalgia's sake. Sweat Records (5505 NE 2nd Ave.), however, was opened in 2005 to bring the record shop experience back to Miami. "It's the only real record store left in Miami," Vale says, and it's next to legendary live music venue Churchill's.




### BEST JUKEBOX

"It's the only place I like to go on South Beach," Vale says of Kill Your Idol (222 Espanola Way). "It's a really cool spot with a lounge-type atmosphere with a statue of Bruce Lee hanging over the bar—and it's not too pricey." In addition to alcohol, Kill Your Idol's friendly and attractive staff also distributes fist-sized gourmet cupcakes. The jukebox—which still takes quarters—has a ton of compilations from local artists, KYI's staff, and the patrons. ↻



### BEST BURGER ↻

When you do two things right, you might as well name your establishment after it. Burger & Beer Joint (1766 Bay Rd.) is a spot where Vale and the gang grab both. They have 99 bottles of beer on the wall and a burger menu that features toppings like truffle oil, lobster, and foie gras. "My personal favorite is the Wagyu sliders and sweet potato fries," Vale notes. "If you're man enough, try the 10-pound Mother Burger with all the fixings—it's the size of a manhole cover."



JOHN VALE & KILL YOUR IDOL, NEFARIOUSGIRL.COM; MIAMI BEACH, IMAGE PROVIDED BY GREATER MIAMI CONVENTION & VISITORS BUREAU, GMCVB.COM; CUBAN COFFEE & HAMBURGER, ALEXA CARAVIA; BAR, JASON LEIVA.



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Think the Hummer is the baddest thing on the road? Check out these big rigs.

If the car you drive makes a statement, then a SportChassis declares, "Stay the hell out of my way." The largest production pickups on the planet—with a bed big enough for a king-size mattress—SportChassis are ideal for heavy hauling, transporting boats and other toys to the beach, or just flossing like a rock star or a million-dollar athlete.

One of the premier SportChassis dealers in the country is South Central SportChassis in Oklahoma City, run by Jeremy and Tiffani Shipman. The Shipmans count inked celebrities like Shaquille O'Neal, Scottie Pippen, and Chris "Birdman" Andersen among their high-profile customers. Shaq owns two P2XL SportChassis, with customizations such as leather and ostrich interiors embossed with his Superman logo, flip-down TVs, and a custom paint job. "Celebrities get bored with driving—and with driving cars that tons of other celebrities have," Tiffani Shipman says. "A SportChassis gives them a renewed excitement for driving."

These monster vehicles debuted in the late '90s, in partnership with Freightliner. The company product line ranges from recreational and utility trucks to law enforcement vehicles, such as the Multi-Tactical Utility Vehicle, or MTUV, which can be used for tactical unit deployment, prisoner transport, and intimidating every driver on the road. O'Neal's ostrich interior may be over-the-top, but Shipman's most outlandish request involved installing a full-on Bentley interior to match the client's car, right down to the carpet.

The monster trucks range from $125,000 to $250,000 and up, but no commercial driver's license is necessary. And at the pump, "it's eight to 10 miles per gallon," Shipman says. "But people don't buy them for fuel economy." —*Sam Jemielity*



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"I actually cut up shirts in certain ways to show off my tattoos." –*Juliet Simms of Automatic Loveletter*

PHOTO BY SHANE MCCAULEY

# JULIET SIMMS

She's a young, fiery, sexy hybrid of Joan Jett and Juliette Lewis who says that she wants to model her career "after Janis Joplin, except without the drug addiction and dying when she is 27." She's Juliet Simms, the commanding frontwoman of the band Automatic Loveletter.

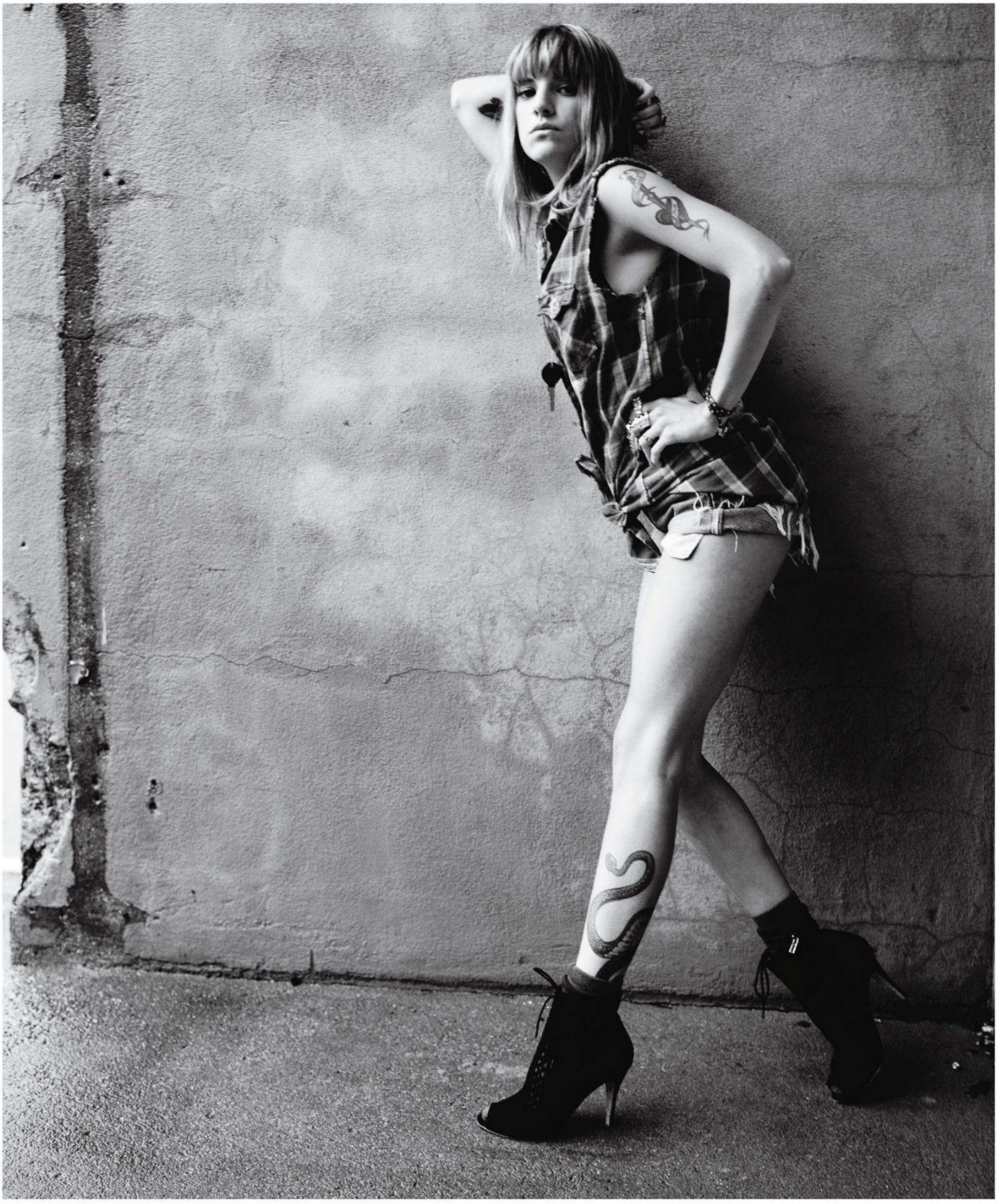
Simms has been busy touring with the band's new album, *Truth or Dare*, getting ink, and playing music while others get tattooed. "All my tattoos are completely original," says Simms of her 17 pieces. "They are well thought-out and something I design and work out with the artist." When you have that many tattoos, your preferred pick often shifts. "I guess my favorite right now would be the black panther on my back," says Simms. "The meaning behind it is that it's clawing its way up my back—I got it at a point of my life where I was clawing my way to the top, basically." Lyrics by The Beatles and Billy Joel as well as some of her own can also be found on parts of her body. Simms has found another way to combine her passion for music with her love for great body art. She and her bandmate-brother, Tommy Simms, recently formed a partnership with Tampa Bay Ink for bands to play in the shop while people get tattooed. The idea is that live music can be part of the tattooing experience and can distract and soothe the senses while the needle is penetrating the skin. "We're starting this whole Ink Unplugged project where we get musicians to come to the shop and put on acoustic performances," says Simms.

Getting back to her own ink, the songstress doesn't exactly rule out a possible 18th—in fact, when asked if she had a slight addiction she responded: "Yes, definitely, but I am in control. I don't want to be that girl who is completely covered up. I think I am good for now. I'm not saying I won't get another—but I'm definitely taking a long minute before I go into my 18th tattoo." She may not want to fully cover her skin head to toe, but she does want to display what she has. "I actually cut up shirts in certain ways to show off my tattoos, especially my back tattoo," Simms says. "I do like showing them off. I like to be trendy and give little flashes of them. Even if you can't see the whole thing, you'll see enough so you know they're there." —*Gilbert Macias*



photo by SHANE MCCAULEY

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**Chernow's Pork Balls**
Yields 24 meatballs

2 lbs pork shoulder, ground
3 picked cherry peppers, chopped
1 tbsp salt
½ cup bread crumbs
3 extra-large eggs

Preheat oven to 450 degrees. Mix all ingredients thoroughly by hand or in a mixer with the paddle attachment. Roll the balls into tight golf-ball-sized spheres. Place on a lightly oiled baking pan and roast for 15 minutes.

# MICHAEL CHERNOW

New York restaurateur Michael Chernow knew that dropping a late-night meatball joint into the mayhem of rock clubs and hipster dives on the Lower East Side would be a success… but perhaps not this much of a success.

"We pulled the paper off the windows and there were literally 150 people waiting outside," says Chernow from a table skirting the sidewalk of The Meatball Shop. That was February. Multiply the crowd by 10 and that's an average weekend these days. The meatball idea evolved "out of nowhere," but the restaurant is exactly what Chernow pictured when he and co-owner Daniel Holzman schemed as kids to one day open a place of their own. Long before he wrote the all-meatball menu, Chernow wrote his life story in ink.

"It means 'strength and power,'" the native New Yorker explains, rotating his arm to show the Sanskrit text from a drunken trip down Hollywood Boulevard when he was 18. "I was in a bad place. I went through hell and back when I was young, and I needed to find some of both." As Chernow battled his way to sobriety, he added tributes to the people who inspired strength, first a horseshoe around his elbow in memory of his horse trainer father, and then a sleeve by Inborn's Ray Jerez. Three monkeys from a family statue—see no evil, hear no evil, speak no evil—perch over a cascade of Mom's favorite orchids, crowned at the shoulder by an elephant his Buddhist grandmother credits to be good luck. And Chernow's wife, Donna, a model-cum-pastry chef responsible for the restaurant's killer ice cream sandwiches, was the inspiration behind one of the two massive angels on his back and a spiritually significant phrase across his stomach.

"Every tattoo I have has a story behind it," says the extraordinarily grounded bartending vet and graduate of the French Culinary Institute. "But I have to schedule, like, five appointments at a time or else I'll be covered in ink." Good thing, because there's temptation. Troy Denning sometimes stops into The Meatball Shop three times a day, and the guys from Invisible NYC, Daredevil, and New York Adorned are all regulars. "I would love to trade meatballs for tattoos," Chernow adds with a playful glint in his eyes, "but no one's taken me up on that yet." Wait 'til they try the spicy pork balls. —*Melissa Wozniak*

photo by DUSTIN COHEN

# STEVEN S. DEKNIGHT

Writer, director, and producer Steven S. DeKnight had three simple goals: shave his head, learn to ride a motorcycle, and get tattooed. He's done all three, and while they might seem like minor ambitions compared to his immensely successful career, it appears they were just as high on his to-do list.

DeKnight is the brains behind *Spartacus: Blood and Sand*, the Starz series that portrays the life of Spartacus as only cable television can, full of green-screen brutality, artful arterial splatter, and more sex than *The Devil Wears Nada*. Longtime collaborator with sci-fi sage Joss Whedon, DeKnight can also take some credit for *Buffy the Vampire Slayer*, *Angel*, and *Smallville*.

DeKnight was tattooed by L.A. legend Roni Zulu. "I love that guy," he says. "As soon as I met him, I knew he was the guy." It's a nice coincidence that he lives literally right around the corner from Zulu's shop. DeKnight started with his left arm, a birthday present to himself on his 40th birthday. Soon after, Zulu had covered both of his arms and a large portion of his back with striking swaths of black. DeKnight's ink is powerful and unmistakably tribal. It took years for him to get a concrete idea of what he wanted. "I didn't want to get an image that I loved because, quite frankly, there are images that I loved 10 years ago that I don't now," explains DeKnight. "I wanted something that was more of a feeling than an actual image." The film buff in DeKnight pipes up a moment later when he admits, "I'll be honest, I was highly influenced by *From Dusk Till Dawn*."

If anything, being tattooed has helped his career. He'd always been conscientious when it came to dressing professionally for public events, but during the TCA awards, the higher-ups at the Starz network spotted DeKnight's tattoos. "I remember them very delicately asking me, 'Can you show your tattoos?'" He jokes, "It's like my form of cleavage." —*Patrick Sullivan*



photo by JACK THOMPSON

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Kiki de Montparnasse black bustier dress; Nicholas Kirkwood heels; Loree Rodkin ring and earrings.

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# LET ME BLOW YOUR MIND

BY SUZANNE WEINSTOCK

PHOTOS BY WARWICK SAINT

"There was graffiti everywhere," Eve says about growing up in the Mill Creek housing projects in West Philadelphia. "It was the thing that you tried to do. We always tried to make our names in graffiti letters." When most people hear the word *hip-hop*, the first thing they think of is music, especially rap, which Eve is obviously familiar with. But hip-hop culture also encompasses deejaying, breaking, and beatboxing, and its artistic expression is graffiti.

"This is fucking cool," she says, pulling out a camera to take a few shots of a mural by tattoo artist Mike Giant, a.k.a. Giant One, the first stop on our walking tour of street art at New York's Lower East Side. "I grew up with hip-hop, and graffiti for me, back in the day, was just spray paint," Eve says. But time spent in London while touring Europe recently piqued her interest in the art. "To them, graffiti is a picture manipulated and put on a concrete surface. It's a huge culture over there, so I wanted to see what's up in New York."

Little did Eve know, much of New York's graffiti scene traces its origins to her hometown. According to Gabriel Schoenberg, who's taking us on one of his Graffiti Tours, New York stole Philly's hand-style tags and murals in the '70s. In the 1980s, the city found its own identity with "burners"—subway cars spray painted in graffiti that helped expose the art to a wider audience, leading to a boom in the '90s and the current acceptance and acclaim that allows artists like Banksy to achieve mainstream success today.

We stop in front of Mike Giant's mural featuring a tattooed pinup girl with the word *Missbehave* arching over her head. The tattoos are hand-drawn with the artist's signature Sharpie. The mural and neighborhood trigger a memory for Eve. "I think I got my spider down here," she says about the tattoo on her left shoulder. For Eve, usually the itch to get a tattoo comes first, then she comes up with something that means something to her and heads to the tattoo parlor. To her, spiders are delicate in size but their web-weaving makes them strong and artistic.

But the story behind her most famous tattoos lacks poetry. Eve, 18 at the time, knew she wanted paw prints. A girlfriend dared her to get them on her breasts, so she decided *What the hell*? and went for it. "My mom said it was the tackiest thing she'd ever seen," Eve says. Yet years later it was her mom who insisted she not remove them. "Hey, you don't mess with your trademark, right?"

The mural in front of us features a watercolor-like row of smiling faces, an effect achieved by mixing aerosol spray paint with water. "There are three types of graffiti writers: graffiti criminals, graffiti vandals, and graffiti artists," explains local graffiti artist Antonio "Chico" Garcia, who has been painting the neighborhood for 30 years and is helping lead our tour. "We focus on showing the art part." This particular mural is part of an outreach program that shows kids how street art can be constructive, not destructive. Eve snaps another picture. "Coming from the hood, this has given me a chance to see the world," Chico says of being commissioned to create his art in far-off lands.

"Trust me, I know," Eve replies.

She started rapping at a young age, and it kept her focused straight through high school. After graduating, she performed covers with a group called Dope Girl Posse, then started creating original music as part of the group Edjp (pronounced *Egypt*). Eventually she took the name Eve of Destruction and embarked on a solo career.



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Norma Kamali bikini; Loree Rodkin ring.



Rag & Bone trench coat; The Lake & Stars slip; Nicholas Kirkwood heels; Loree Rodkin rings; Kenneth Jay Lane ring.

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**WINDING THROUGH THE NEIGHBORHOOD, EVE SNAPS PICTURES AT EACH STOP,** asking questions until the group reaches the Houston Street graffiti wall made famous in the '80s by pop art icon Keith Haring. It's now such a prestigious place for artists to display their work that they pay for the privilege. At the moment, artist Barry McGee has it covered in the tags of well-known artists, in what he calls "the ultimate graffiti writer's roll call."

The tour leader draws our attention to the tagging people have done on top of the work. "If you put your tag over someone else's it's an insult," he explains. "It's saying my name should be on top of yours." The concept is not a foreign one to Eve, who got her start slinging insults at boys in group rap battles where she was usually the only girl. Although she became known for her fierce barbs, she slyly admits she's never actually freestyled a day in her life.

"I wish I could spit off the top of my head, but I can't. I think too much; I gotta write shit down," she says. "It was easy—I would write all my raps to sound like I was talking to one specific dude. All you have to do is go after their ego." Her ability to hold her own with the guys has served her well. She signed with Dr. Dre's Aftermath Entertainment label when she was 17 but was dropped soon after, and it was her ability to spit on the spot—freestyle or not—that helped her get her big break with Ruff Ryders. "They put on a beat and made me get up there and rap with Infrared and Drag-On. They were pretty hard-core," she remembers. After that she went through a year of "hip-hop boot camp" with the boys.

"It was a dope experience," Eve says of her time in Ruff Ryders. Her first album, *Let There Be Eve … Ruff Ryders' First Lady* came out in 1999 and went platinum—twice. She followed it up with *Scorpion* in 2001 and *Eve-Olution* in 2002 before taking a few years to focus on her self-titled TV show. When she returned to the studio, the relationship between Eve and her label, Interscope, grew rocky. Her album *Here I Am* (later called *Flirt*) was supposed to come out in 2007. The album's first single, "Tambourine," even hit the air before the album was shelved, and, ultimately, the label released her last January. Feedback from Interscope is still on her mind and has her biting her nails about what the reaction to her new album will be.

She's ready to move on from Ruff Ryders, but are fans ready to move on with her? "When I went to take label meetings and they would listen to the music, a lot of them would be like, 'Yeah, that's good, but what's up with the Ruff Ryders shit?' I'm like, 'Yo, I was 21 then.' It's been *years* now. I've done a million different things. 'Tambourine' isn't Ruff Ryders. The records I did with Gwen [Stefani] weren't Ruff Ryders. I trust my audience enough to think they've grown, just like me." She pauses, then amends her statement a bit: "I'm hoping for that, but we'll see."

Eve's grown from "That Girl" to a woman. "I hate it when people say, 'The old Eve, the old Eve.' No! I can't pretend to be that girl anymore. If I did, people would see that and be like, Why is she trying to be that same person?" So she's leaving "the old Eve" behind and looking forward. And just a quick glance at her makes it clear that this is not the same girl who rolled with the Ruff Ryders more than a decade ago. Back then she had buzzed, bleached hair, a wardrobe not too different from the boys she rapped with, and a don't-even-think-about-messing-with-me attitude. Her nickname was "pit bull in a skirt." Today, she looks—well, see for yourself. She's more minx than pit bull. And walking around the Lower East Side in stiletto boots and skintight pants topped with a leather jacket, she learned that New Yorkers aren't shy about voicing their admiration.

Musically, she's turned a new page as well. "My deal with Interscope is completely over, thank God. … Don't print that, though!" Eve says, before quickly changing her mind. "Actually, fuck it. I'm with EMI now. I was able to leave and take some music with me but start over, basically." The album, now called *Lip Lock*, will be roughly half tracks she took with her and half new material. Since signing with EMI this summer, she's been busy writing and recording new music, even heading back into the studio with Swizz Beatz. Along the way she's tested out a couple of songs, like "Give It Here," with crowds in Europe.

"You're like, 'Hey, hey, hey'—the whole hook," she promises with a smirk. "Anybody can sing it. It gets the crowd up easy." There's diversity to the album as well. "Kiss Myself" is more melodic; Akon-produced "Treasure" is the album's ballad; and Eve's favorite track, "Forgive Me," has an old-school reggae vibe. The first single, "Superstar," is still under wraps, however, as Eve hopes it will blow up on first listen.

The one constant is that Eve is sticking to what she's good at, being an MC. She limits her singing to the occasional hook. "Singing is so different to me. No thank you, I don't want to play myself—unless it's karaoke, and then I belt it out," she says. The cast and crew of her eponymous TV show used to go to a hole-in-the-wall karaoke bar every Thursday. "You have to be drunk to do karaoke, though," she continues. "It's one of those things … I need four or five before." She says she usually starts out with "Sweet Dreams" by the Eurythmics before moving on to rock songs by the Sex Pistols and anything else outside her own genre.

While she likes her karaoke eclectic, she wants her own music to work as a unit. "For me, this record tells the complete story of the night of a girl," Eve says. Her aim was to make an album a girl wants to listen to while getting ready to go out to the club. To make the assorted sounds feel cohesive, she limited herself to just a few producers instead of using a different producer for each track, like she has in the past.

Her personal life has hit a different note as well. Eve has been battered by a series of setbacks well documented in the media: the release of graphic photos of her taken during her brief stint as a stripper; a drunk driving conviction after crashing a gold Maserati; involvement with money laundering charges against her ex-boyfriend Teodorin Nguema Obiang, son of the president of Equatorial Guinea; tax evasion charges; and a sex tape release of her with ex-boyfriend and music producer Stevie J.

At one point, Eve and Stevie J had matching tattoos; his said "Sleazy" and hers said "Sleazy's Girl." Today, a peony, her favorite flower, covers hers up. But she isn't cynical about love—or declaring it through tattoos. "I'm with a new man—I would absolutely do it," she says. "I'm trying to keep this one." She's also contemplating leaving L.A., where she's always isolated in her house or car, for New York. And perhaps soon, there'll be a huge family full of kids. Until she was 12, Eve lived with a house full of extended family—mom, grandmother, brother, aunt, cousin. "I love being alone," she says. "But I also miss noises. I miss the comfort of knowing someone's downstairs, or the smells and sounds of people in the kitchen or living room."

Whatever she desires, there's no doubt she will get it. Standing in front of a work of graffiti that's viewed more often than the *Mona Lisa* thanks to a spot on a busy New York City avenue, Eve looks completely at home. Like the graffiti, her music is a product of the hip-hop culture that rose up from the street. From humble beginnings to the Ruff Ryders, her own TV show, and solo albums, she's reinvented herself many times over—she's even guest starring with a plot arc on *Glee* and plans to be involved with VH1's first-ever scripted reality show, *Single Ladies*.

With the next chapter of her music career and her life on the horizon, Eve contemplates her next tattoo. "It will probably be three little birds, which is my favorite Bob Marley song, with the words 'Every little thing gonna be all right,'" she says with a nod. "And it makes me feel that way."



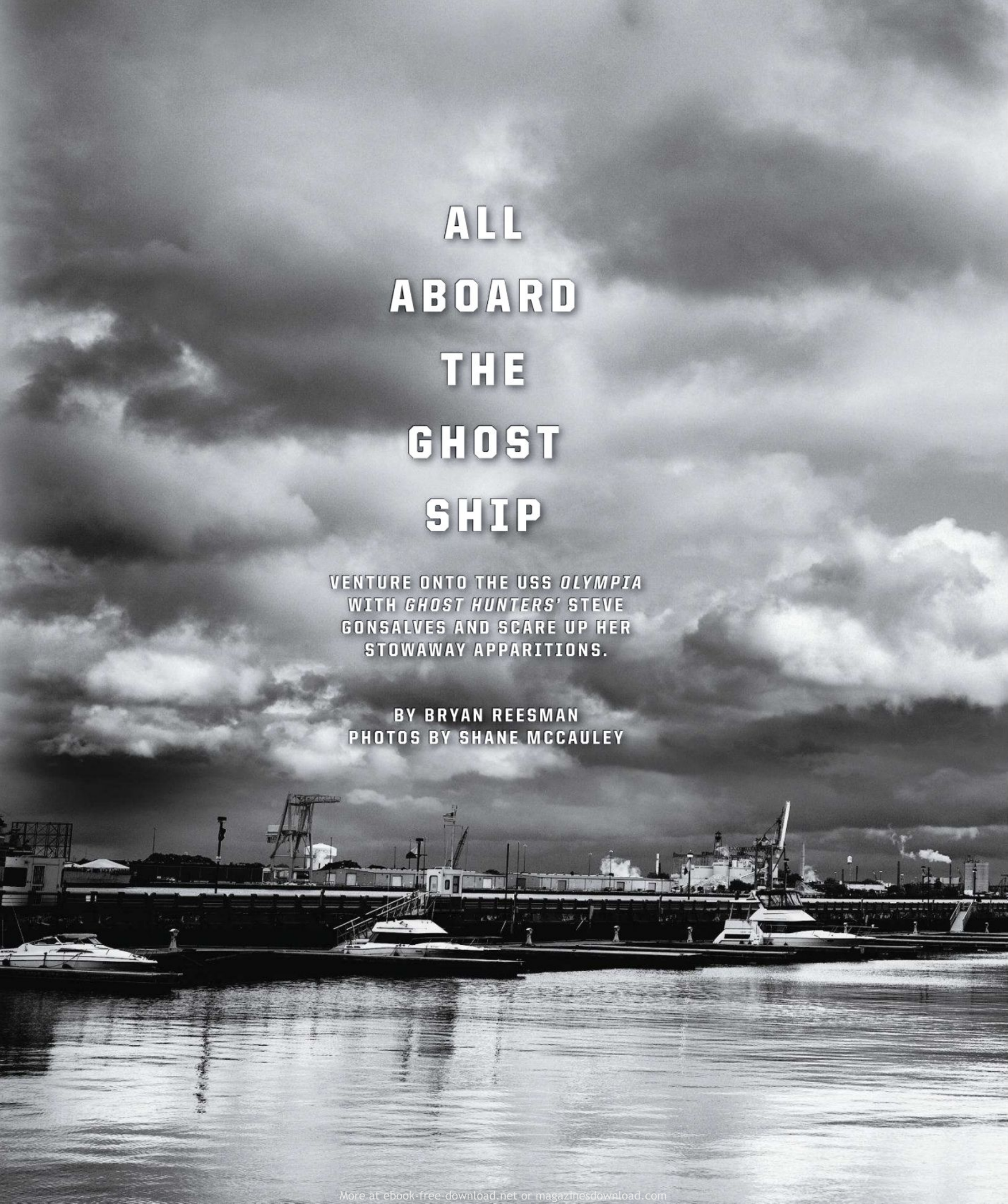
Kiki de Montparnasse
black bustier dress;
Loree Rodkin ring
and earrings.

**Stylist:** Liz McClean
**Hair:** Erica Brown for justmycolour.com
**Makeup:** JJ using M.A.C Cosmetics
**Manicurist:** Julie Kandalec for Artists by Timothy Priano
**Location:** Thompson LES



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# ALL ABOARD THE GHOST SHIP

VENTURE ONTO THE USS *OLYMPIA* WITH *GHOST HUNTERS'* STEVE GONSALVES AND SCARE UP HER STOWAWAY APPARITIONS.

BY BRYAN REESMAN
PHOTOS BY SHANE MCCAULEY

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OLYMPIA

**AFTER THE SUN DESCENDS OVER AN AGING BATTLESHIP, HE PREPARES TO** creep through the belly of the beast, a flashlight by his side, an EMF meter in his hand, and his heart in his throat as he searches for the souls of a few good men who are still devoted to their service decades after departing this mortal coil. He bravely soldiers forward as he gazes into the pitch-black abyss before him and attempts to contact lingering spirits that may still wander the decks and halls of the cruiser they devoted their lives to. Will he find the answers he seeks?

Just before the hunt, ghost hunter Steve Gonsalves finds himself balancing on the narrow catwalk of the USS *Olympia* in Philadelphia, a misstep away from plummeting onto the deck, 40 feet below. Although he may not be afraid to wander through eerie, haunted hotels or creaky old houses in the dead of night in search of supernatural phenomena, Gonsalves fears heights. "That was a nightmare," he utters, safely on the deck and poised to scare up apparitions. "I get to the top of the lighthouses," he says. "I get to the top of the boat. I get everywhere I need to get to … I get through it." It's the fee he pays to do what he loves most, which is investigating the paranormal.

As the tech specialist on Syfy's ever-popular *Ghost Hunters* reality series, 35-year-old Gonsalves conducts the on-site walk-throughs with his bosses, Jason Hawes and Grant Wilson, determining where to place strategically mounted cameras (separate from those of the crew that regularly shadows the show's investigators), then collects the data and reports his findings. Gonsalves is the number one to their collective Captain Picard. He also runs *Ghost Hunters Academy* with his teammate Dave Tango, a show that searches for the best and brightest in the spectral field, then brings them on board to join the main show. So far they have done two seasons of the spin-off.

Gonsalves had been with the ghost-busting ensemble prior to the beginning of their famed show. He prides himself on being part of this group—TAPS, The Atlantic Paranormal Society—which attempts to debunk and scientifically explain what their clients think are hauntings. Whatever is left can be proof of life beyond the grave. Of course, many people believe the findings that TAPS and other ghost-hunting teams report are not authentic, regardless of their scientific methodology.

"I agree with them," Gonsalves says, unexpectedly, when asked how he feels about that viewpoint. "You really should look at the factual things." However, he stresses that the EMF (electromagnetic field) detectors they use do work, and that the fluctuations they record are genuine. "Scientists and doctors with Ph.D.s that we have spoken with will tell you that if there is energy that is moving around, whether it comes from a socket or anything, it will disrupt the EMF field. It's proven. What we study isn't proven—whether there is or isn't a ghost—there's no way to quantify that. Even with a video of something in this day and age, how can you be 100 percent sure unless you are there looking at it with your own eyes?"

As Gonsalves prepare his teammates for their pitch-black shoot aboard the allegedly haunted USS *Olympia*, he seems very calm, self-assured, and matter-of-fact, breezily leading them through the maze of sometimes narrow corridors and steep stairways. While he wants to capture evidence that an entity or entities haunt the aging battleship, he is also ready to disprove those claims based upon the data that will be collected. Prior and subsequent to this, he and his teammates tape various segments—the introduction to the location, a meeting with a representative of the vessel, and the making of the night's plans. Eventually, the lights will be out and they will roam the ship, in two separate teams, to scour the site for evidence of the supernatural.

Nothing creepy or unsettling transpires before the team's descent into darkness—no equipment malfunctions, ghostly voices, or invisibly nudged objects. The ship itself seems fine upon first inspection, although when I wander alone to one of the farthest reaches of the ship and jokingly ask out loud if there are any ghosts hanging about, water begins to gurgle through a nearby pipe as if on cue. It's a spooky moment that heightens the anticipation for what will be captured on video starting a couple of hours later. Some extra ambience comes from the colonial ship docked adjacent to the *Olympia*, which has a string of lights outlining its mast that gives the appearance of having St. Elmo's Fire bearing down on it. But it's the *Olympia* that's supposedly haunted with the souls of those who died shoveling coal in an engine room that reached the hellish temperature of 130 degrees.

**STEVE GONSALVES HAS BEEN OBSESSED WITH HORROR MOVIES AND THE** supernatural since the age of 6, when his mother first showed him *The Entity* (a movie about a spectral rapist—not exactly kiddie fare). "My mom would cover my eyes: 'You can't watch this part,'" recalls Gonsalves. "I'd get all angry, and I remember at the end of the movie still thinking it was make-believe because she would tell me it was just a movie. Then I saw in the credits: *Based on true events*. It was crazy. So that scared me, thinking that stuff could be real, but then it made me want to go find it, see what it is, and figure it out. Ever since that minute I've been hooked."

Gonsalves has seen things, and at the very least felt them. His first supernatural experience occurred around age 16. As a teenager in Massachusetts, he had a habit of haunting graveyards, sitting in a folding chair all night and awaiting a visitation or manifestation. After a year of doing this, he realized one night that something felt different, "like there were people there and I was being watched. I never had that sensation before. All of a sudden I was getting my stuff and ready to leave, and I was walking when something tripped me. I literally fell forward and felt something swoop my legs out from under me. I looked around for branches but realized it was just a clear pathway."

Freaked out, Gonsalves bolted and fled the cemetery. But he soon realized that everything he was studying was encouraging him to embrace a moment like this. He later returned to that graveyard. "I never had that experience again, but that was my first real one, and ever since that first time I said to myself, 'You'll never run away from this stuff again. If you get tripped or something touches you, get it to happen again. Face it.' But that first time I got a little scared."

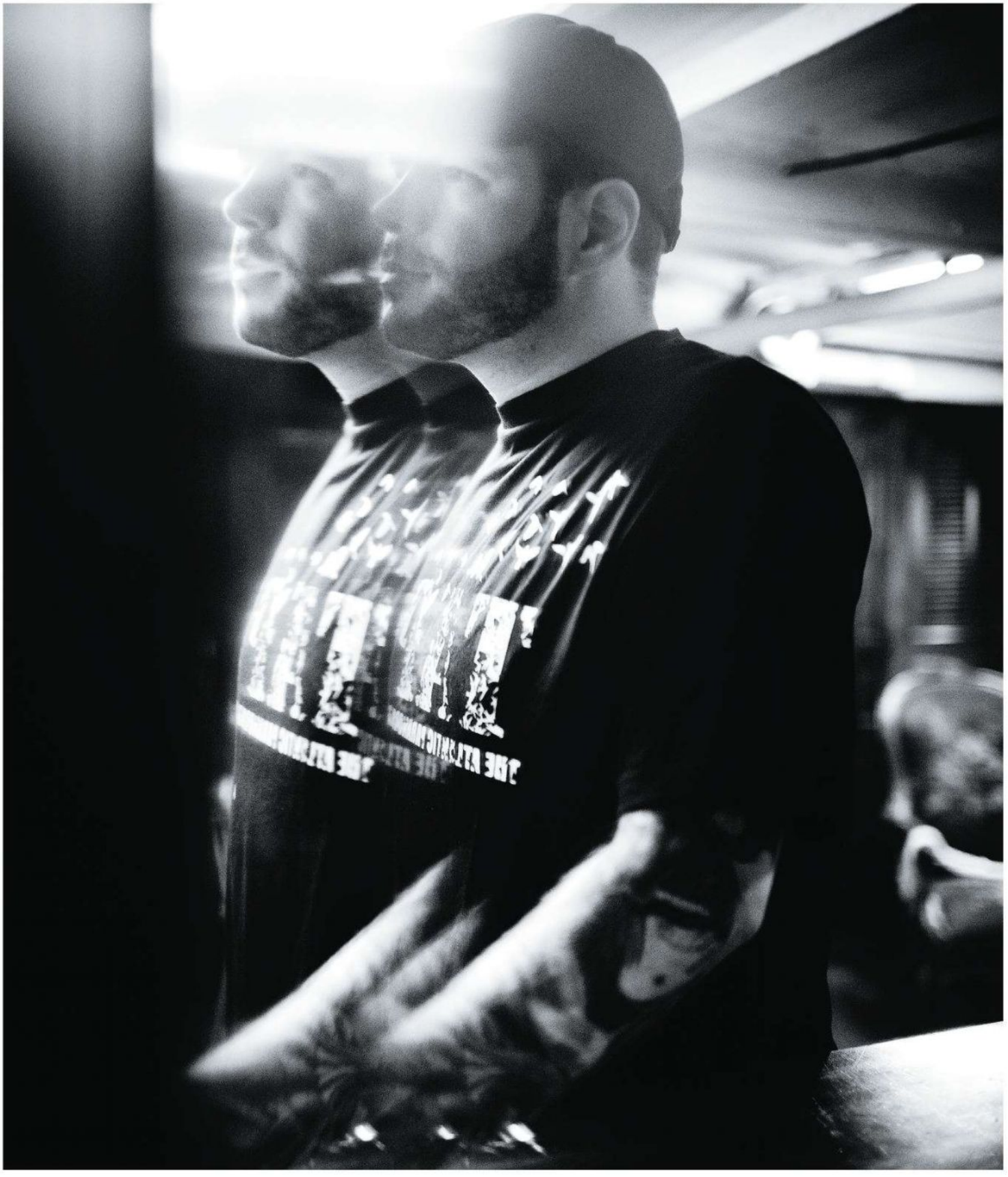
The intrepid ghost buster in training loved his nocturnal adventures, and since the age of 10 he had been reading every book about the paranormal that he could—not the stories, but the how-to methodology for tracking the supernatural. "I was studying different energy theories," recalls Gonsalves. "There were people that I looked up to because they were doing residencies already and really getting into psychology with people. I was still a grave-stomping kind of ghost hunter. Reading those books helped me get past that and strengthened me."

His mother always encouraged his interest, as she believed in the supernatural herself. She would not let him play with a Ouija board or let one in her house. She would tell him stories. "My mom was always very supportive with that stuff, and she would drive me to the workshops and pick me up afterwards," Gonsalves says. "She took me to the library every day so I could read the books, so she was really supportive and never made fun of me."

His father was supportive but thought the interest was a little silly. He was concerned that his son would trespass somewhere. "He was more worried that the cops would come in and see four or five guys dressed in black in a graveyard and think we're Satan worshippers and arrest us or do something crazy. That was more my dad's fear, that people would think I was a hoodlum running around in the dark." Gonsalves's younger sister, Holly, went through a goth phase at one point, and he says she accepted having an older brother into ghost hunting.

Around age 17, he was going to paranormal workshops plus investigating graveyards and any abandoned place he could get into. At 19 he

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joined an organization called the Paranormal Research Foundation that allowed him to join professional ranks. They didn't pay, but it built up his reputation, and around age 21 he started his own group, called New England Paranormal. His caseload grew, as did his stature. He became the "paranormal guy" on the *Dee Snider Radio* morning talk show in Hartford, CT, that aired between 1999 and 2002. Gonsalves also hit the lecture circuit and "was lucky enough" to lecture at schools like Duke University and Penn State.

The budding ghost hunter quickly attracted the attention of TAPS cofounder Jason Hawes. "He said, 'Hey, our team is investigating the same way, why don't we join forces?'" recalls Gonsalves. "I met with him a few different times, when I was around 23." When he teamed up with TAPS in 1999, their now-famous show was still five years from debuting on Syfy. But he was already well-equipped. "Before the show, I probably had about $5,000 worth of equipment that I had accumulated and bought myself over the years," he reveals. "If you're serious about the field, the money won't be too much of an issue for you."

These days Gonsalves is all about ghost hunting on TV, not to mention special appearances and lectures. It's his full-time gig, and he has not burnt out on it. He certainly loves horror as much as he used to. "I've been watching horror movies ever since I can remember, every day of my life," he declares. "Last night I fell asleep to *Return of the Living Dead*. Every day I just put 'em in. I'm a big Linnea Quigley fan. I met her when I was 16, and I was shaking like a little schoolgirl."

Gonsalves certainly has enjoyed inking up his arms and legs with fear-inspired imagery. He began innocently enough around age 17 with a Boba Fett tattoo on his right calf, which now resides adjacent to the Iron Maiden mascot, Eddie, and Bub, the intelligent zombie from *Day of the Dead*. His right thigh features Pumpkinhead, and Jack and Sally from *The Nightmare Before Christmas*, along with *The Evil Dead II* skull and *The Evil Dead* cover. His lower left arm sports a *Suspiria*-inspired image of a little girl with a fearful expression; behind her lurks a girl with no eyes. In various other places on his limbs images from *The Exorcist*, *Suspiria*, *The Nightmare Before Christmas*, and various *Halloween* scenarios can be found.

One must wonder what his past girlfriends have thought of his gruesome personal canvas, but Gonsalves admits he hasn't dated women with tattoos. But that will change in the future. "I've told myself that my next girlfriend will have full sleeves, or at least one sleeve. I've always thought, How could my girlfriend not have at least one sleeve? Or at least half a sleeve?"

While his arms and legs are steadily filling up with ink, Gonsalves has some unfinished pieces and wants to add more. "They would all be done, but unfortunately my work schedule is always changing, and they don't give me a schedule more than a week in advance," Gonsalves says of his TV gig. "The artists I go see are unfortunately from quite a distance. This [*Suspiria*] tattoo is by Shane O'Neill, and it took a long time to get all of his appointments. The Halloween stuff is by Eric Merrill. I have a piece by Gunnar. One of my favorite tattoo artists ever reached out to me, a guy named Paul Acker. He has a shop in Philly, and his color work is absolutely amazing. While I've been here we've been trying to network a time when he could do a *Re-Animator* tattoo on me, but I haven't been able to. We may hook up in Orlando in a few weeks and get that taken care of."

**IF YOU ARE IN THE PARANORMAL GAME IT PAYS NOT TO GET** spooked. "I don't have the part of me that wants to leave or get out," says Gonsalves. "I get startled a lot because things happen, but right away your brain says, 'Get it to happen again. Don't leave.' Tango and I will see something fall right in front of us. One day we literally saw a shadow come right towards us—it was thick and solid, and anybody would've screamed and gone crazy and come right out—but we go for it. Let's get it and see where it's going. Maybe it's not anything paranormal. Maybe it's something natural or legitimate. Let's figure out what it is.

"If you just run or go away from it, you're going to assume that it is something paranormal, so you can't get to see the other side of it and see what it could be, to disprove it or whatever," he continues. "Then, if it is paranormal, you want to experience it again, analyze it and figure out what it is. Every time we have to identify patterns because there are no facts. The only way we know what we're doing, or where to go and what to do is by building case studies and following the patterns and trying to attack it that way. Without going for it and investigating it, you won't be able to figure out the patterns—what it is and how it works."

There have been allegations leveled at the show that events on a live Halloween broadcast in 2008 were faked or staged. Hawes and Wilson denied those charges back then, and Gonsalves explains that the Syfy channel is not allowed to manipulate or alter their footage. "It's actually in the contracts," he stresses. "You can't mess with our evidence or what we say. They can edit things out. But, for instance, if Tango and I were in this room and it was just our backs, and they used footage from another time where we said, 'The temperature's dropping,' you'd have no idea if we were really saying that or not in that one spot. So they're not allowed to do things like that. It all has to be how it happens and how we say it is."

The other concern that stems from the allegations is that the more that people watch all of these investigations, the more they may attempt to pick apart the details and try to debunk what is transpiring onscreen. Perhaps in a way they may be viewing the shown events as less surreal and more real, with a hidden catch to be found.

"It could be," muses Gonsalves. "It's almost like a magician; you only show the trick once. The more they watch it, the more they see the trick and the closer they'll be able to figure out how it's done. I think that mentality may play a little bit here, but there's no way to find that. Even if the audience is starting to get that feeling, there's never going to be that payoff of figuring the trick out—because there's no trick."

# AULD LANG STYLE

**Leave something behind at your last black tie affair? No worries, here's the new year's best.**

PHOTOS BY THOMAS LIGGETT




**MISSING LINKS**
Clockwise from top left: Psycho Bunny Pinup Girl cuff link, psycho-bunny.com; Deakin and Francis Centipede cuff link, barneys.com; Versani cuff link, versani.com; Giles and Brother cuff link, gilesandbrother.com; Trash and Vaudeville skull and crossbones cuff link. Center: King Baby Studio lion's head cuff link, kingbabystudio.com.



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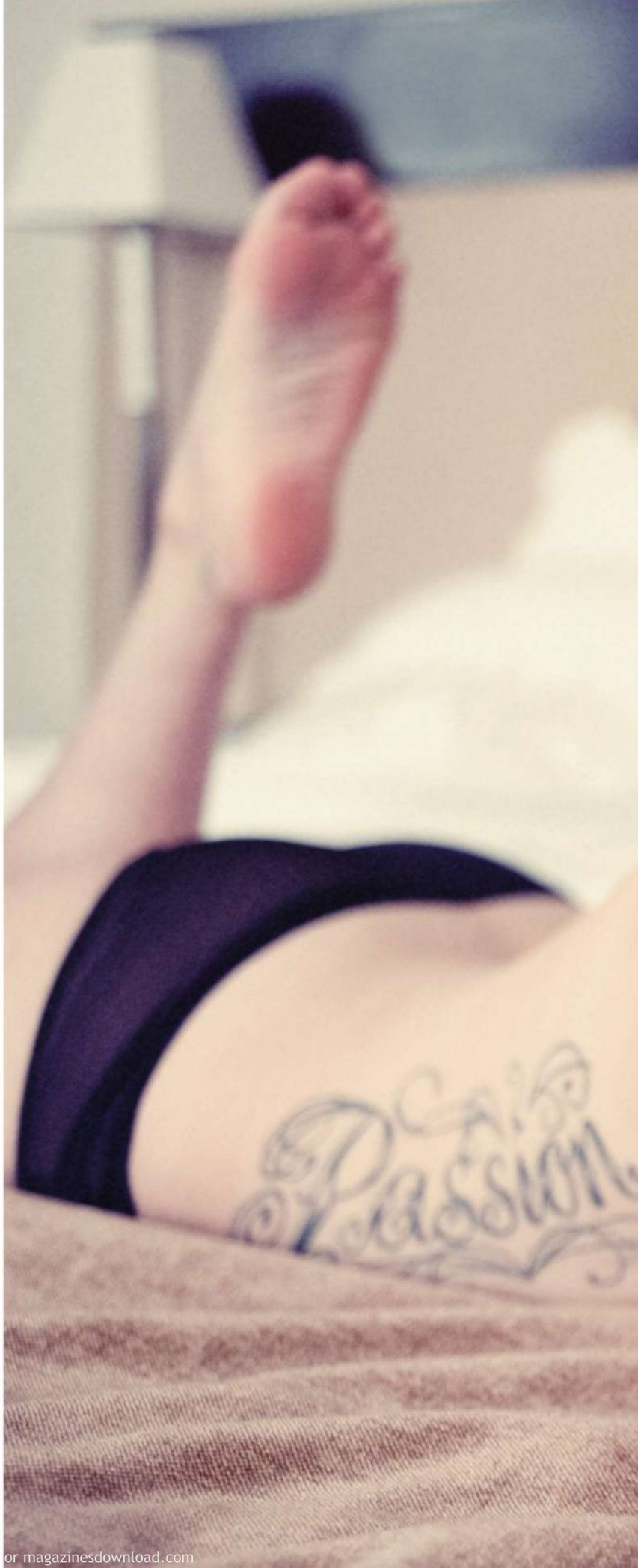



**TIE ONE ON**
Clockwise from upper left corner: Alexander Olch The Oscar bow tie, lark.me; Timo Weiland Western tie, forwardforward.com; The Tie Bar Skull Stripe bow tie, thetiebar.com; Tween khaki plaid bow tie, tween.com.tr. Center: Billy Reid striped bow tie, 212-598-9355.

# INKED GIRL

EL WOOD

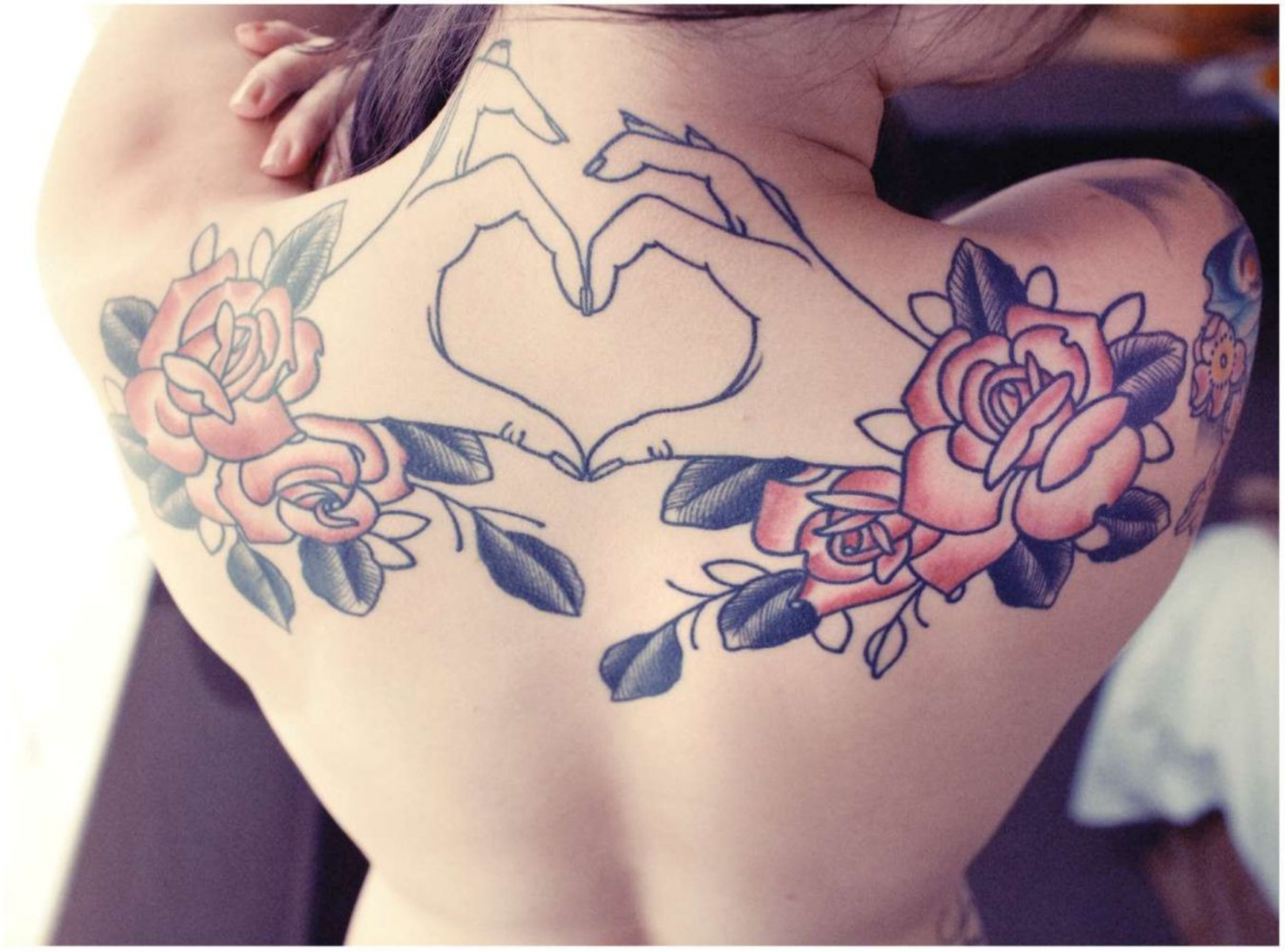
PHOTOS BY
SHANE MCCAULEY






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El Wood (not to be confused with Elle Woods from *Legally Blonde*—not that you would know that anyway) is so pretty and has such great ink that after gracing our "My First Ink" column, INKED readers demanded to see more of her. "My first tattoo was featured in INKED when I was 18. It was a half sleeve, a Japanese-influenced design by James Woodford that represented growth," the British babe says. We couldn't ignore your letters and e-mails—and we made her an INKED Girl.

Since you last saw her two years ago, the new pieces she's collected are largely a result of her job as a receptionist and assistant at Frith Street Tattoo, one of London's premier shops. Many of them come from the shop's artists, including Valerie Vargas, who created a new half sleeve for Wood just days after this photo shoot (perchance another encore is in order). Wood's favorites are the ones that come to her spontaneously, like the roses on her back by Tutti Serra. "I just woke up one morning and thought it was a beautiful idea," she says. "My spontaneous pieces always come out the best."

So where can you find El when she's not at Frith Street? "I sit around in my pj's reading comics full of boobs and blood," she says nonchalantly. "I love the gory stuff." As a former makeup artist, she'd love nothing more than working on the set of a horror movie. "Special effects makeup is my passion, and I'm way better at doing that than making people look pretty," she says. But don't be fooled—despite her penchant for blood and guts, she also enjoys more…let's call them *ladylike*…activities. "Nothing beats having a cup of tea while taking a hot bath—nothing!"

It's during teatime that Wood contemplates how she'll finish her current pieces. Nothing new until the existing ones are finished, because "I need to be sensible about getting new ones. There's not enough space on my body." And while we're back on the subject of her ink, it's confession time: "That first tattoo that was in INKED? It was a little bit of a white lie. My real first tattoo was a rose and hearts I got on my forearm when I was 15. I regret it a little, but oh well—I have one shit tattoo. You live and learn, right?" —*Melanie Rud*



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Q+A

# CHRIS PONTIUS

This month the *Jackass* stalwart stars in Sofia Coppola's film *Somewhere*. Does this mean he's hanging up Party Boy's banana hammock?

BY ROCKY RAKOVIC  PHOTOS BY TRAVIS SHINN

If you don't immediately recognize the man to the right, that's because he is normally wearing far less. The artful dodger of cheetahs and nut shots has made a name for himself dressing like Tarzan and male strippers on *Wildboyz* and the *Jackass* projects. But while *Jackass 3D* was number one at the box office, Chris Pontius made us hip to his next release, *Somewhere*. The Sofia Coppola film won the Golden Lion at the Venice Film Festival and is every bit as poignant as *Lost in Translation*. *Somewhere*, set in Los Angeles's Chateau Marmont, follows the relationship between lothario actor Johnny Marco (played by Stephen Dorff) and his young daughter (Elle Fanning). In his biggest scripted role Pontius plays Marco's buddy, Sammy—a wild boy.

**INKED: Did you feel out of your element shooting with Sofia Coppola and company?**
**PONTIUS:** Working with anybody is different than working with *Jackass* guys. The *Somewhere* set was super-comfortable, though. Before we started filming, Sofia had me come over to hang out in the hotel with Stephen Dorff to work up rapport. Going in, the only connection I had to him was that I am good friends with a girl he had a romance with when he was in Europe. So when we met I made mention of this Irish girl I knew. Sofia heard us talking and she said that based on Dorff's character being a ladies' man I should say something like that in the movie. From the beginning it let me know that the script was open and it broke the ice, so we got along great from there.

**Had you known Coppola before?** We've been friends. She called me and said that the part would be perfect for me.

**Do you think she wrote the character with you in mind?** Huh, I hadn't thought about that. Wow, that could be true.

**Even if the role was loosely based on you, was it different playing Sammy than doing the *Jackass* stunts?** I don't really like watching myself in general. When I [screened] *Somewhere* I watched it as if that wasn't me, like it was some other guy in the movie. It was weird—it was the first time I watched a character in a movie rather than thinking about myself. *Somewhere* was acting and, whereas I might have different characters in *Jackass*, they are more like my alter egos.

**You *are* Party Boy?** I am Party Boy, Bunny Lifeguard, and a few random ones that come out a few times—I have some that haven't even come out yet. It depends on the situation; if there is water nearby that is when the Bunny Lifeguard comes out.

**Most of your egos are scantily clad.** I have a new naked character that I haven't come up with a name for yet. Male nudity is always funny.

**For someone who doesn't like to watch himself, do you ever feel exposed or exploited with all the nude scenes?** No way. I've found that the nudest person has all the power. Think about it: Would you chase or tackle a naked guy? I've been on the other side when naked people come up to me and I don't like it at all.

**In your state of undress you also have the opportunity to show off all of your ink. Do you have a favorite tattoo?** The anchor on my forearm is my favorite. Since I was a little kid I wanted it. And it's not fancy. … When I went to get the anchor it seemed so goofy, but then I remembered that all tattoos are goofy.

**Were you a Popeye fan or is there any symbolism with the anchor?** Anchors are just cool, and I thought about that song lyric, "My life, my love, and my lady is the sea," without tying any symbolism to my life at that time. But when we were doing *Wildboyz* in Mexico we were preparing to dive with these giant Humboldt squid and that song came on and I was like, Isn't that funny? I guess our life, our love, and our lady *is* the sea.

**Any other musical tattoos?** I also have this one tattoo that one skateboarding legend drew for me.



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It's, like, a fox playing a guitar—lute or something—for other foxes and some kitty cats and a bunny rabbit on my right biceps. I got it when I was still growing up by another skateboarding legend, Roger Seliner, who now works in a tattoo shop, [Your Flesh] in Durango, Colorado. He actually taught me to do tattoos.

**When did you learn?** When I was 17 a friend of mine knew that I wanted to do tattoos and he introduced me to Roger knowing that we'd hit it off. I went to hang out with him in Visalia for a week. We'd skate all day and he'd teach me how to tattoo every night. He learned from Jon Schueler, who was taught by Mark Mahoney. He showed me different tattoo stuff and how to make needles and I would take notes. This was right when more people wanted to get tattoos, so you were allowed to live that life in which you just travel around tattooing. I would go up and down California visiting friends and they always had friends who wanted tattoos. I had my little kit and that was all I had to do for a job.

**Do you remember your first tattoo?** The last night I was hanging out with Roger he let me use his gun to do a tattoo on myself. The drawing came from Thomas Campbell, who's an artist and did surf films. He is a guy who I met when I was 16 or 17; he was a vagabond guy who would just travel around the world and write articles. He put it into my mind that you can just do whatever you want in life. It's funny thinking about it now. He drew out the word *freak* because at the time I was into the idea of being a misfit. Knowing I wouldn't do a good job my first time, I put it on my ankle.

**Did it hurt tattooing yourself?** No, not at all—and especially because it was there. I don't think it hurts more giving yourself a tattoo in my experience because you concentrate so much on the tattoo that you don't think about it hurting. I don't want to do tattoos on myself anymore but I have since touched up one on my wrist only.

**Do you have a style?** I like really clean tattoos. But the coolest thing about tattoos is taking people's ideas and making the idea into the art.

**What was the hardest part of the learning curve for you?** Learning the stencils, putting that stuff on and it not looking right or having some of it rub off. I lived in Hawaii for a while and was doing a sun that came off halfway through. The actual drawing or tattooing wasn't the hardest part—it's the little things. I know some tattoo artists who hate drawing circles or lines or lining up lettering perfectly straight. There was one person who wanted their name down their biceps that I didn't get right because of the bend in the arm. I tattooed some girl who kept moving and she was freaking out. That was a nightmare—the tattoo ended up looking squirmy, which sucked because I didn't want people to think I did a bad job because that would fuck up my reputation. So I tattooed for a while and it was a lot of pressure. I guess there's a big burnout rate because of the pressure of tattooing.

**Would you ever pick up the gun again?** Yeah, if a friend wanted one, I guess. But I'm not making a living off it anymore. I still have a tattoo gun. It's the one we used in the first *Jackass* movie with the "off-road tattoo" scene with Henry Rollins driving the Hummer and Jeff Tremaine giving Steve-O a tattoo.

**And you've tattooed Steve-O, right?** Yeah, every time he and I go on Jay Leno we try to do a stunt. Once we got Jay to sign Steve-O's back and then I tattooed it on him during the show. We didn't have much time so I had to go fast! Then for the recent *Jackass* movie we went on again and Steve-O showed Jay. I'm not sure if Jay had time to really look at it in the midst of the show but it's awesome—as much as having a Jay Leno tattoo is. Steve-O is really into getting anything tattooed.

**Do you regret any of your tattoos?** Not at all—they make me laugh. The first I got at 15 or 16. They look really old now. But I love them, they remind me of different times. I don't like when people get a tattoo of one style that is cool at the time and then it gets played out and they don't like it anymore so they cover it up. I really don't like that. If you're a 15-year-old kid, I think it's cool to have a tattoo. But 15-year-old kids don't tend to get good tattoos or go to the best artists. My favorite thing about tattoos is that they mark history; I don't think they should be erased.

**Do you have plans for any new ink?** You wouldn't know it if you looked at them but I think about my tattoos for a long time before I get them. If I do a drawing that I like, I throw it into a drawer, and the other day I opened it up and saw this one that I want to get tattooed. It's a machete and pitchfork crossing. It's real simple but has character and looks cool, sort of like an ink painting.

**Do you have any artists you really like?** Neil Blender is an awesome artist; his drawings look almost like Picasso's stuff. He does skateboard graphics but doesn't really sell or have too many art shows. A lot of the greatest artists are the types that wouldn't pursue art shows—I guess that's just the way their minds work. The secret for a creative to be really [financially] successful is that you need a balance of business sense and drive too. That or a friend to push you really hard.

**Do you know people who could've done the *Jackass* thing but never got their shit together?** I have friends who are way funnier than me and better than me at everything I do, but they don't have the drive to do anything with it. In the beginning I would always try to get them involved in the skateboard magazines or just have them film something, and maybe they'd do one thing but never do it again. Years later all that turned into *Jackass*. It is kind of a bummer—you want to get them into it but they just don't want it. Some people are afraid of success or failure or are lazy, but that is just the artistic minds. The more fucked up you are, the better artist you are.

**And in your case, surely it helped that Tremaine was your friend?** Jeff ran *Big Brother* when I wrote for them, and that magazine led to the *Jackass* stuff. He looks at people the way a scientist looks at animals; he looks at people like their behavior is not their choice, it's just what they are. His talent is corralling wild spirits and giving them a little direction, because in most cases they wouldn't do it themselves. The result is the TV shows and a bunch of movies.

**Now that you have a taste of acting in film, do you see yourself pursuing that path more than the *Jackass* projects?** I really enjoyed *Somewhere*. It was awesome and I learned some trade secrets about filming that I took to *Jackass*. For now I think I'll stick with doing the *Jackass* stuff.

**After *Jackass* in 3-D, what's next?** We have lots more stuff that we are already working on. I don't think we can ever stop outdoing ourselves.





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**"MALE NUDITY IS ALWAYS FUNNY."**

GROOMER: SUNNIE BROOK FOR CELESTINESELECT.COM; STYLIST: BORY TAN FOR CELESTINESELECT.COM; LOCATION: O.T.M.F.C.



La Perla white underwear; Trash and Vaudeville red heels; The Family Jewels vintage white bustier.
**Stylist:** Xina Giatas
**Hair:** Marco Santini for ION Studio
**Makeup:** Hector Simancas for M.A.C Cosmetics at Jump
**Location:** Thompson LES



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# OUR FAIR LAYDI

An encore of our 2011 INKED and Sailor Jerry calendar contest winner, Laydi Marie.

**BY BRITTANY INESON**
**PHOTO BY WARWICK SAINT**

*"Hello, is Laydi available?"*
*"This is she."*
*"Congratulations—*
*you won our calendar contest."*

Laydi Marie was a makeup artist who spent her time dolling up others for photo shoots when she and a gal pal stumbled across our Sailor Jerry calendar contest online.

"It started out as a late-night joke between my friend Lara and I," she says. "I saw there was a casting call and we spent the next few hours laughing and posing for each other to submit photos." From that whim, her beauty, playfulness, and great Sailor Jerry–inspired ink (she has a Lady Liberty on her forearm) showed through in her submission and we were instantly smitten.

When asked if she might try to step back to the other side of the camera again, she sips her Sailor Jerry rum and Dr Pepper, smirks, and says, "I could get used to this."

# HEARTBREAK HOTEL

With cigarette pants, saddle shoes, and slim jackets, the King's spirit lives on.

PHOTOS BY MICHAEL DWORNIK
STYLED BY MARK HOLMES

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On him, Christian Lacroix Homme suit; Shipley & Halmos leather vest; Robert Geller tank top; Florsheim by Duckie Brown saddle shoes; vintage tie. On her, Surface to Air jacket; Billy Reid shirt; The Cast leather leggings; H&M shoes; vintage bolo tie.

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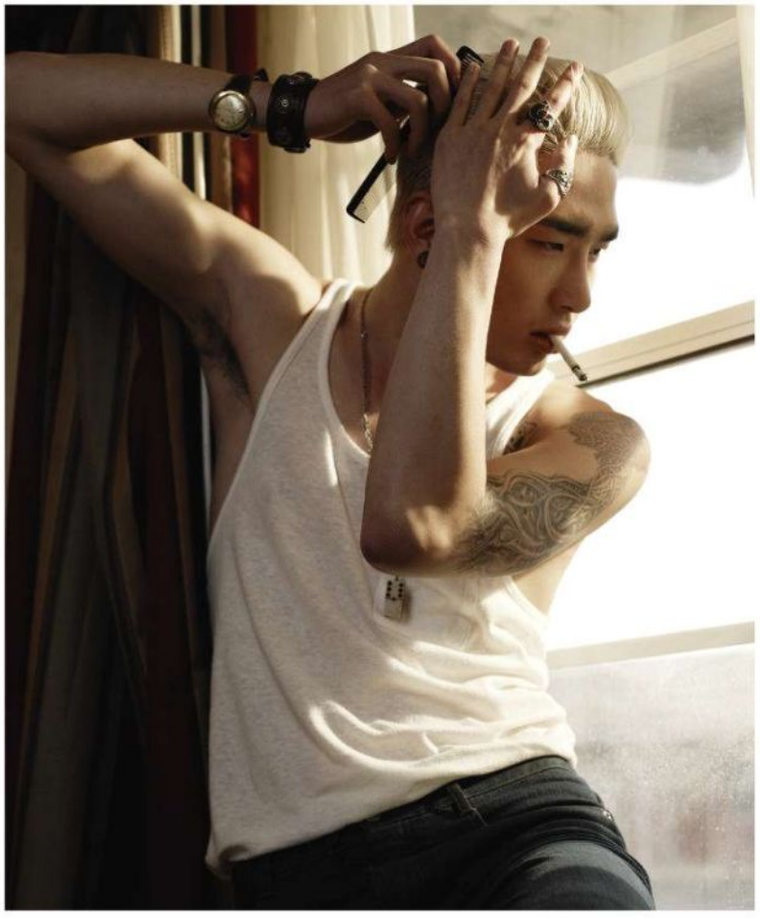



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On him, Levi's jeans; Shipley & Halmos shirt; Ryan Matthew Jewelry bracelets. On her, Aloha From Hell T-shirt; The Cast leather jacket; The Sock Man socks; vintage The Cast boots; Chrishabana necklace; Aldo ring.





On him, Shipley & Halmos jeans; Robert Geller tank top; Digby & Iona necklace; Surface to Air necklace and ring; Ryan Matthew Jewelry bracelet and ring; vintage Tissot watch. On her, Wundervoll high-waisted shortie; Chrishabana bracelet. Wundervoll high-waisted shortie; H&M bra; Chrishabana bracelet.



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Above: Florsheim by Duckie Brown shoes; Ra-re T-shirt. Right: On Him, Timo Weiland button-down shirt; Shipley & Halmos jacket and T-shirt; Levi's jeans; Ryan Matthew Jewelry belt and bracelet; vintage bolo tie. On her, Shipley & Halmos jacket; Bass shoes; Wundervoll shorts; Society for Rational Dress button-down top; The Sock Man socks.



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walkman
SONY






On him, Prada suit jacket; Rag & Bone motorcycle jacket; The Cast denim pants; London Underground shoes; Robert Geller tank top; vintage sunglasses from Fabulous Fanny's; Ryan Matthew Jewelry rings. On her, vintage Pierre Cardin suit jacket; Aloha From Hell T-shirt; The Cast leather leggings; H&M shoes; vintage The Cast sunglasses; Eddie Borgo bracelet; Chrishabana necklace.

**Hair:** Rebecca Plymate with See Management
**Makeup:** Christine Cherbonnier
**Models:** Noma with Red, Tsubasa with Major



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# SOLILOQUY

*Kick Ass*, *The A-Team*, and *For Colored Girls* actor Omari Hardwick delivers his own lines.

Before making it in Hollywood, the heavily inked Omari Hardwick expressed himself through poetry. Influenced by the verses of Walt Whitman and Tupac Shakur, Hardwick has penned more than 4,000 works–some even tattooed on his body. With his role in Tyler Perry's *For Colored Girls* captivating audiences in movie theaters, we share his never-before-published poetic tour de force.

## Into the Wild

I am 10 years old,
But filled with 34
Souls–one for each
Year I've scrolled,
I am the hottest time
In your life–now
Turned cold. I am
Basquiat's greatest work,
Now worn–yet still sold.
But I really wish I were
Just your favorite word ...
You know the one you
Say over and over cause
You like the way it
Dances with wolves on
Your tongue. I am Hova,
Young, Jay-Z at the
Least. But old enough to
Know if you groove to the
Beat–love is beauty. If
You dance lazy–love is beast.
I am crazy–but my straight
Jacket has become a pen and sheet,
My food for thought–for the thin to eat.
And until the fat ladies sing,
I'll feed them a word or two at least,
For ... I am 10th year–
But the 1st–my uncle deceased.
I am a prince tear,
Universally burned on a Michael
Jackson release.
Andre "3000," Miles Davis Away,
Sittin' on the dock of Otis Bay,
Wonderin' if I got enough telepathy
To help raise my niece–back in a
Kindergarten classroom somewhere
In the outskirts of Georgia,
Where she's puttin' on my sister's
Shoes and pullin' out skirts–cause
Her favorite game is
Grown up play,
But how could you blame her,
When 18 year old kids be the same way,
They try to play dress up for
The government–
End up just another blown up day.
But if I could paint a picture perfect picture–
In the city of Wuthering Heights,
Where those Wuthering write the 3 words,
"Into the Wild," instead of I love you,
On their painting.
I have eaten from the wrong tree–
I am fainting–Adam "Supertramp"
With Eve crying while I bleed.
It's taken me 10 years to know
That women want while men need.
To flow is to web
Words together with just enough speed,
And that I am a superhero talker,
A Peter Parker,
A.K.A. Mary Jane's addiction with
A little bit of Creed,
Throw some Pac, Cobain, and Hathaway
In the kitchen and maybe I am just enough heat
For all of them to need.
Where there's lost angels–
There's communication shut down.
We live in a lost town,
Where some had found a way
To mail a rose
If it came with a Fairfax–
It was like finding an underground station,
Or at least some railroad tracks to freedom.
So I'd sell flows,
While others sell trax,
Guess to those who'd need 'em,
Cause they'd sold their soul
Hoping to sell the devil his back,
Guess they thought they could somehow cheat 'em.
So I'll become a piece of Harriet's Tubman
Calgoning a piece of women away,
And trying to teach their men
To not take the pain out on them cause
Their fathers were away,
And I have learned that I
Too was just this young cat,
Was just as farther away
With a poet costume
That made it sound like I knew
What to say–and look like
I knew how to act–
But really–just
As Hussein as Saddam– just as
Hussein as Barack
Just as insane as the palm of
A poet who drove
His drunken words into some
Poor old lady's back,
And I am part of his story,
Now buried wherever her body
Is at.
I am 10th year,
Oh–but to have that 1st one back.
Into the wild I fled–where my only
Real dream was to be the only
One the town learned more from
After I were dead,
Or the verse I once said,
That I were the
Paradox of a monster scared,
Stuck in a glass
Menagerie Box–turned inside out–
Or Sekou's last Dred locks–right before
It's cut out–
Wondering if maybe in its
Past life it was a Dred Scott–
Cause I came out here on
"The Magic Bus" but broke down
Like a Jim Crow boycott,
Though–never cared whether my flow was
That hot–just as long as I could
Be one of the greatest words they
Ever said or not–
And my tombstone–A Simple Poem–
The Poet "10"
Like Bo Derek's movie
But with just
A pen
Said a lot
But his greatest–pledge–a pledge
Of grievance to the flag
Forever since the Natives
Were made un-American
This flag was snagged–
Left threads hanging,
Left the colors reds and blues bangin',
So it left a red poet
Slangin' his blues
Like cane–365,000
Days of intoxicated pain–tears tasting
Of beer, like droplets of shame
And he was
Half that number of joy.
He came here a man.
He has left a boy.
A verse of Whitman–but even
More coy–the world
Is too much with things.
Searching–10 years–
For my lost angels–
All I've tripped upon is tattered wings–
Wisping away ...
Truth is I have not found
My truth–and that is okay.
One day it will find me,
And the fat ladies will sing
While the iPods play.

PHOTO BY JSQUARED PHOTOGRAPHY




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"I was part of a group of people in the '80s who wanted to reinvent tattooing, to do it in a more artistic, more elaborate way. We were dying to see tattoos more accepted. On the other hand, now people just do it because it's cool." –*Bugs*

PHOTO BY STEVEN PERILLOUX



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**BY MARISA KAKOULAS**
**PORTRAIT PHOTO BY STEVEN PERILLOUX**

Bugs may very well be the love child of Pablo Picasso and Tamara de Lempicka. For nearly 30 years, he's been "painting on people with a tattoo machine," creating a signature style that evokes the modern art masters and sets him apart as an innovator in the tattoo world. This French-born artist talks about London's tattoo culture in '80s—when he owned the legendary Evil From the Needle—his move to Los Angeles in 2005, and his love for gardening.

**INKED: You have a unique style of tattooing. How do you describe it?**
**BUGS:** My work is strongly influenced by cubism and art deco—a mix of both.

**How did this style develop?** When I started tattooing, I was practicing in all different styles. I went through all the basics in the beginning. For many years, I was very into Celtic work. I did a lot of it back in the day, and eventually I got tired of it and realized I could do more in my tattooing. I was dying to use some color and slowly started looking to develop a more personal style. I had studied at fine art school for seven years in my town of Perpignan, France, and so I went back to what I really liked in my original art school education, which was art deco and cubism.



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**"WHEN YOU DO FLASH, YOU CAN DO THE SAME DESIGN TEN OR A HUNDRED TIMES WITH LITTLE VARIATION, BUT WHEN IT COMES TO MY KIND OF WORK, PEOPLE ARE EXPECTING ORIGINAL ART. IT'S A LOT OF WORK ... BUT I NEVER DO THE SAME TATTOO TWICE."**







One day, I came across a customer and he gave me the opportunity to do what I wanted on him. I drew something very abstract and put it on his skin, and that's how it all started. The following month I did another piece and then another piece, and slowly I started getting used to drawing cubism as a form of tattoo expression. I began to develop that style and over time it became my trademark.

**Because it was so new and no one was really doing it in tattooing, how was it received at that time?** I lost a lot of customers! I was so well-known for Celtic, and out of the blue I stopped doing it. I tried to explain that I wanted to do something original, and it was time for me to create my own style. But Celtic and cubism are so different, and I basically lost all of my customers. At the same time, I reached a new part of the tattoo scene, which was more educated and artistic. So I was happy about that. But it took a long time to actually develop a really big clientele because the style was obviously very new and most people were used to skulls, roses, and tribal.

**Because there's such a demand for your work now, how do you keep things fresh and find new ideas to answer the demand?** Well, it's been about 14 or 15 years since I started doing my own style. I've been improving my style over these years and now it's kind of strong and powerful. When people see my work on others, they recognize it right away. I reached what I was looking for. To keep it fresh is a lot of work. You take a lot of time to progress but to stay on top of your game is the hardest part. Every day I draw. I paint a lot. I practice, and the more I do it, I discover new things.

**How do you find the balance between very angular design and the contours of the body?** That's hard to explain. It has become natural to me, it's the way I draw things. When it comes to designs like flowers or women—and there are a lot of women in my work—I try to avoid too much detail and information. I try, in just one outline, to show the silhouette of the body, for example.

**What do you think is one of the biggest challenges?** It is to be creative every single time. Considering that all my work is custom and original, that's where it becomes complicated. When you do flash, you can do the same design ten or a hundred times with little variation, but when it comes to my kind of work, people are expecting original art. It's a lot of work. How many cubic women or flowers can I do? They all have to be different, in my style, but different. I never do the same tattoo twice.

**When did you first pick up a tattoo machine? Were you apprenticed or self-taught?** I apprenticed myself. One day I came across an advert in a magazine to buy tattoo equipment, and I ordered the basic kit and started tattooing my friends. After a couple of years, I started to put on a decent outline and pack in colors properly, and then began to really focus on it and make it my career.

**When did you begin to tattoo professionally?** I started in 1982, so it will be 30 years pretty soon. I was in the south of France, where I come from, and tattooed there for two years and then moved to London, where I worked in an apartment for a little while. In 1986 I decided to open my own studio in Camden Town: Evil From the Needle. I stayed there almost 20 years until moving to Los Angeles.

**What was London's tattoo scene like in the 1980s?** It was different than it is now. It was good and hard at the same time. There weren't too many studios in London—it wasn't that popular. On top of that, I'm French so the local tattoo artists saw me as competition. It wasn't too much fun in the beginning. I had to work hard to establish my name and make my business run properly. The clientele was also different at the time. Now you see people in fashion, sports, acting—all kinds of different

**"I LOVE JAPAN AND THOUGHT IT WOULD BE INTERESTING TO INCORPORATE SOME OF THE DESIGNS WITH A TWIST, LIKE CREATING A GEISHA IN CUBIC FORM. ... IT'S SOMETHING NEW AND DIFFERENT."**





classes of people. Back then it was street people and troublemakers. More rock 'n' roll for sure.

**Did you have any trouble in the shop?** Yeah, I had a bunch. Back in the day in Camden it was pretty rough. So, yeah, it happened quite a few times that people caused some trouble in the shop. You had to be the boss in your own shop and make sure no one was fucking around with you. But now with tattoos in the media and the TV shows, it's a brand-new world.

**What do you think about this change?** It's good and bad. We've been dying for this change for many years. I was part of a group of people in the '80s who wanted to reinvent tattooing, to do it in a more artistic, more elaborate way. We were dying to see tattoos more accepted. Back then if you had tattoos you were discriminated against and judged. People thought that you spent time in jail. The idea of who a tattooed person is has changed, and that's a positive thing. On the other hand, people had more serious reasons to get tattooed. Now it is so open and fashionable, there are people getting tattooed and they don't know why. They just do it because it's cool.

**What prompted you to move to Los Angeles in 2005?** After running Evil From the Needle in London for 20 years, I needed a change. I had a few years where I felt I wasn't creative anymore and too wrapped up with managing the shop. I was tired of being the boss, arguing all the time with the artists, so I decided to get rid of the shop and change my life around. I was looking for a more mellow life, one where I could be more creative. I moved to L.A. for a fresh start. I also love the weather in L.A.

I started working at Tabu Tattoo, where I would do guest spots in the past. Tabu Tattoo was sold, and when Swag took it over [and changed the name to Tattoo Lounge], he asked me to stay. I was happy to carry on working with him, and here I am. I don't own the shop, so I don't have those responsibilities. I just tattoo.

**We see you've also been doing some Japanese-inspired work, but with your particular style.** In the past few years, I've been to Japan a few times and was working with Shige. I love Japan. I love the culture and thought it would be interesting to incorporate some of the designs with a twist, like creating a geisha in cubic form. I'm not saying I'm doing Japanese cubic all the time, but for me it's something new and different.

**Is there a tattoo that you've always wanted to do but haven't done yet?** Not really, because I pretty much do what I want. My customers are, most of the time, cool and really want me to create something for them. That's always exciting, to have someone come to you and say, "Do whatever you want." To reach this point is really an honor. I realize how lucky I am to be able to express myself on people like I do on canvas, and that's basically how I approach my job: I'm painting on people with a tattoo machine.

**That's a big responsibility.** Of course it is. My customers trust me so much. It's like collaboration; actually, it's more like a bond between them and me. I'm excited to create an original work for someone and that person is excited to get tattooed by me. There's a strong feeling there.

**Because of that relationship, have there been times where you didn't vibe with someone and refused to tattoo them?** It has happened quite a lot. I'm very straight and have told some people that I didn't think they were the right person for me to tattoo because we did not have a connection. For example, if someone proposes a subject that I don't feel good about, I have to say I'm sorry and turn it away. At the end of the day, I'm the one doing it and so I'm the one who decides who is going to get tattooed and how. I don't follow people's advice or restrictions. If there are any restrictions when I do my job, I don't do it. I won't be able to provide the quality, and I won't satisfy myself. Especially with large-scale pieces like full sleeves or a back piece, you're talking many sessions, many hours to work on this person; so if from the beginning there's a bad vibe or connection, how can you provide quality work? It's almost impossible. For me it's important to feel good about the process from beginning to end.

**Let's talk about your painting. What are you working on now?** Right now I'm working on a new show that will be at Sacred Gallery in New York in May. The opening will be Thursday night right before the New York convention. I'm hoping to show 35 to 40 new paintings in different mediums, not just oil on canvas. Maybe there'll be some painting on wood, watercolors on paper, and maybe some sculpture. I really want to show something strong and powerful.

**You also sculpt?** I used to do it many years ago, and it's really something I want to do again. I'm sketching new cubic women, starting small. I'm going to make them in bronze. Near my house is a foundry that deals with a lot of artists. I think it will be interesting to see my work in 3–D, to see my work freely with all the angles of my design. I don't know if it will be popular or will sell, but I don't care. I do it for me.

**When you're not creating art, what do you do for fun?** That's my secret! *[Laughs.]* I just finished my car, a 1935 three-window coupe. I've been customizing my car for the past five years, drawing pretty much everything on it. I drew the interior, and created and casted all the knobs myself. It's sort of art deco. I won a few car shows with it. I also really enjoy gardening and just walking around my yard. Gardening is very important to me. I need that break and peaceful moments to think about my tattoos and paintings—to try and create something different for people. I like it. It's what I do.



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Standing, left to right: Craigo, Rob Williams, Kevin Rotramel, Jesse Bradley, Kyle Cotterman, Justin Wilson, Matt Burchett. Sitting, left to right: Josh Cook, Ryan Welsh, Joe Brenner, Josh Williams, Nick Stambaugh, Bob Brenner, Justin Morter, Brian Brenner, Steve Pearson, Joshua Wilson, Nathan Palmer, Robbie Bauer, Kevin Byers, Nick Harrison.

# TRUTH & TRIUMPH TATTOO

613 Watervliet Ave., Dayton, OH
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**BY LANI BUESS**
**PORTRAIT BY IAN LONDIN**

Brian Brenner is a damn good businessman. Besides being a veteran tattooer of 16 years, receiving a few awards from conventions like Hell City Tattoo Festival, and being featured in an array of magazines, he also has a special marketing scheme up his sleeve for his tattoo shops: tattooedtv.com. Make a note, TLC. Taking cues from shows like *LA Ink*, *Miami Ink*, *Inked*, and others, tattooedtv.com provides five-minute web videos showcasing the inner workings of Brenner's two Truth & Triumph Tattoo shops and his Smartbomb Tattoo shop, all located in Dayton, OH, as well as behind-the-scenes glimpses into conventions and guest spots. View a client reluctantly trading his badass '69 Chevelle for a back piece, a preacher getting inked with religious iconography, and Brenner and his boys suiting up in scrubs to mix pigments at Alla Prima Ink's lab. The eclectic shows are posted on the first of the month and receive a few thousand hits—not too shabby for a webisode.

"Some of the artists may have been fairly well-known, but as far as the tattoo world was concerned they weren't huge until the shows," says Brenner of televised tattooers. "These guys are really making their business work by marketing their work on this show, and with the web being so big now it's not like we need to have a network behind us. We can just make the show and post it on our site."

But this good-natured Midwesterner, who abandoned using color ink after getting a tattoo by black-and-gray guru Jack Rudy in the 1990s, isn't looking to be discovered by Hollywood honchos to gain fame and fortune. He has a sincere agenda. "We want our customers to know what we're about



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Clockwise from top left: tattoo by Kevin Rotramel; interior of Truth and Triumph; tattoo by Brian Brenner; tattoo by Josh Cook; tattoo by Josh Williams: tattoo by Kyle Cotterman.










before they come in," he says. "Film, I think, is a lot better way to get your point across as far as who you are, what kind of work you do, the kind of things that your shop does."

Though Smartbomb was the first to open 10 years ago (and with 10 artists, employs the most people), four-year-old Truth & Triumph is Brenner's baby, the brand name he embodies the most, which is why he reused the moniker for his third shop. "Honesty is definitely a rarity in this business, but not within our crew, so it was really important to state that in our title," says Brenner. And his band of righteous tattoo artists has expanded so vastly that he had to open up a second Truth & Triumph location in August.

It's not surprising that Brenner, who has a penchant for classic cars, would open the original Truth Tattoo in Dayton's historic downtown amid homesteads, a pawn shop, and a funeral parlor. While Smartbomb tends to walk-in clients in a commercial district, the Truth & Triumph shops are "sought out" destinations that provide custom tattoos and serve repeat clientele, says Brenner. Where Brenner's shops truly shine is in the excellent customer service. "There's so many great artists now, but ordinarily if you go make an appointment with them it's like, 'Oh, I'm booked six months out.' It's now not about the customer as much as it is what the artist wants. So we definitely try to steer clear of that," he says.

With an influx of exceptional artists in the tattoo trade, the tattooers at the Truth & Triumph shops know you have to let go of the ego. Tattoo artist Joshua Williams, who has worked with Brenner for three years and now runs the original Truth shop, is always looking to outdo his own work. "If you think you've got it licked, you've got it figured out, then you're going to screw yourself out of learning," says the tattooer of six years, who specializes in Japanese art.

Brenner and his tattoo family clearly possess a serious work ethic. In fact, Brenner opened his first shop to correct the failures of his previous bosses who seemed to lack the drive to ensure optimal success. "It seems like anybody who I used to work for never liked to work," he says. "You have to work for [your tattoo artists] as hard, if not harder, than they work for you." It's a combination of Brenner's leadership, Midwestern work ethic, clever marketing, and consideration of the clientele that built his three-shop empire—he's the biggest thing in Dayton.









## MEGAN MASSACRE

**FROM:** Deep Six Laboratory, Philadelphia
**VISIT:** fixedarmy.com







**How did you get into tattooing?** I was working a dead-end job in the extremely interesting field of furniture sales, when a coworker asked me to give her a ride to a local tattoo shop. She told the guys who worked there about my endless doodling at work, and they asked me to demonstrate my drawing skills. After doing a few quick sketches they asked if I wanted to try doing a tattoo, right there, on the spot. I was terrified, but the word *yes* came out without a second thought. They set me up, walked me through it, and it looked … just okay, but good for a first-timer. They asked if I was interested in apprenticing, and boom—my life changed forever.

**Do you find tattooing rewarding?** Absolutely. I find art in any medium to be rewarding. Getting to put your own thoughts, ideas, imagination, your true being, down on canvas for others to experience is extremely gratifying. People wanting to walk around with your artwork permanently on their body is a whole new level of that. That means a lot to me.

**Tell us about some artists who inspire you.** I draw inspiration from many different types of artists; a lot of my inspiration comes from musicians. When I'm in artist mode I tend to listen to a lot of darker, emotional music, like Elliott Smith, AFI, Alkaline Trio, The Smiths, The Cure, Bayside. I also draw some of my visual inspiration through movies and paintings. My favorite style of movies are Tim Burton's, and some of my favorite modern-day painters are Mark Ryden, Chet Zar, and Michael Hussar.

**What do you think separates you as an artist?** My drawing style and bright color palette, along with my cute yet creepy spin on things. I feel like I can take any subject matter, even scary and ugly, and turn it into cute and attractive. My artwork has a feminine approach, yet not overly girly, so it still appeals to men as well as women. I also like to think I am extremely versatile, while I love to work in bright colors. I also enjoy more pastel and dirty tones, along with black and gray.

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**NAME:** Sally Suicide

**BODY PIERCER AT:** Big Brother Tattoo Studio, Bogotá, Colombia

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**Every year we bring well-known artists** from other countries to work in the shop and show them a little of the Colombian tattoo scene. We also support a lot of concerts in the area, so some of the bands come in to get tattooed or just say hi.

**I'm pretty sure the shop is haunted**. Before it was a tattoo studio it was a disco, and three people died on different occasions. We all think the shop has a ghost. Sometimes you feel like someone is close to you or you feel someone touch your hand, but you look and nobody is there. Stuff like that happens all the time.




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photo by DAVID RUGELES

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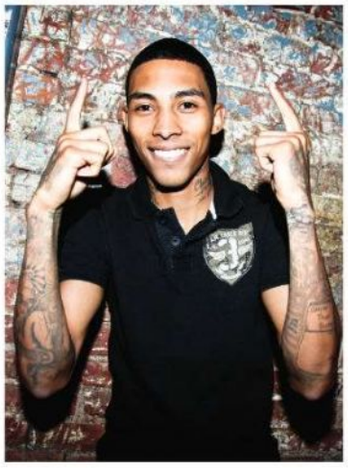



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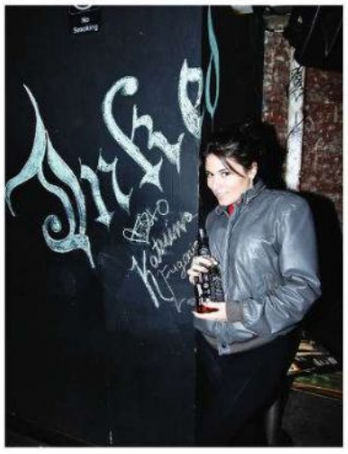
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## INKED AND FAT WRECK CHORDS PARTY FOR CMJ

During the CMJ music festival we teamed up with label Fat Wreck Chords to throw a happy hour at Home Sweet Home. Jack Daniel's provided the bourbon and Fat Wreck Chords bands Dead to Me and Smoke or Fire took turns in the DJ booth. By the end of the night everyone was spinning. **For more photos go to inkedmag.com.**









photos by ANTWAN DUNCAN

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## LADIES WELCOME

Two tattoo icons—Bob Roberts and Bert Krak—combined for Ladies Welcome, an awesomely titled show that hung in L.A.'s Known Gallery over the summer. For some it was the first time they could see either tattoo artists' work up close, and the ones who had been lucky enough to be inked by Roberts and/or Krak served as moving installations.

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photos by WILLIE TOLEDO

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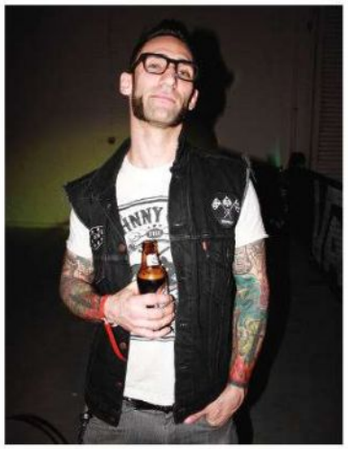




## VANS X MADEME

In honor of their collaboration with MadeMe, Vans threw a sick party at the House of Vans in Brooklyn. The skaters skated, Kelis performed, a girl with a scrunchie grabbed a nipple, MadeMe designer Erin Magee (blonde up top) sparkled, beautiful girls drank beer and a guy with a tattoo on the back of his head watched as Nina Sky spun—there was a lot of action. **For more photos go to inkedmag.com.**









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## ROD GRAYBILL

Tattoo Ink, 22 S. Lime St., Lancaster, PA, rodgraybill.com

"Although biomechanical style may be abstract and purely imaginative in nature, when done with convincing realism it shows a great sense of depth, structure, and movement," Pennsylvania tattooer Rod Graybill surmises about his aesthetic. "The design may not be a familiar image, but the style and shapes you use, as well as the color scheme chosen, will determine the mood of the piece. This gives me the chance to create something just for fun." Where does Graybill's inspiration come from? The child inside him: "It reminds me of when I would draw as a kid," he says. "Think of before you turned 6 or 7 years old: You didn't yet have the mental development to be concerned with what other people thought of what you were drawing or painting. Almost like an innocent little sociopath—conscience free—you divulge whatever your mind drips onto the paper. That, my friend, is true art!"



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